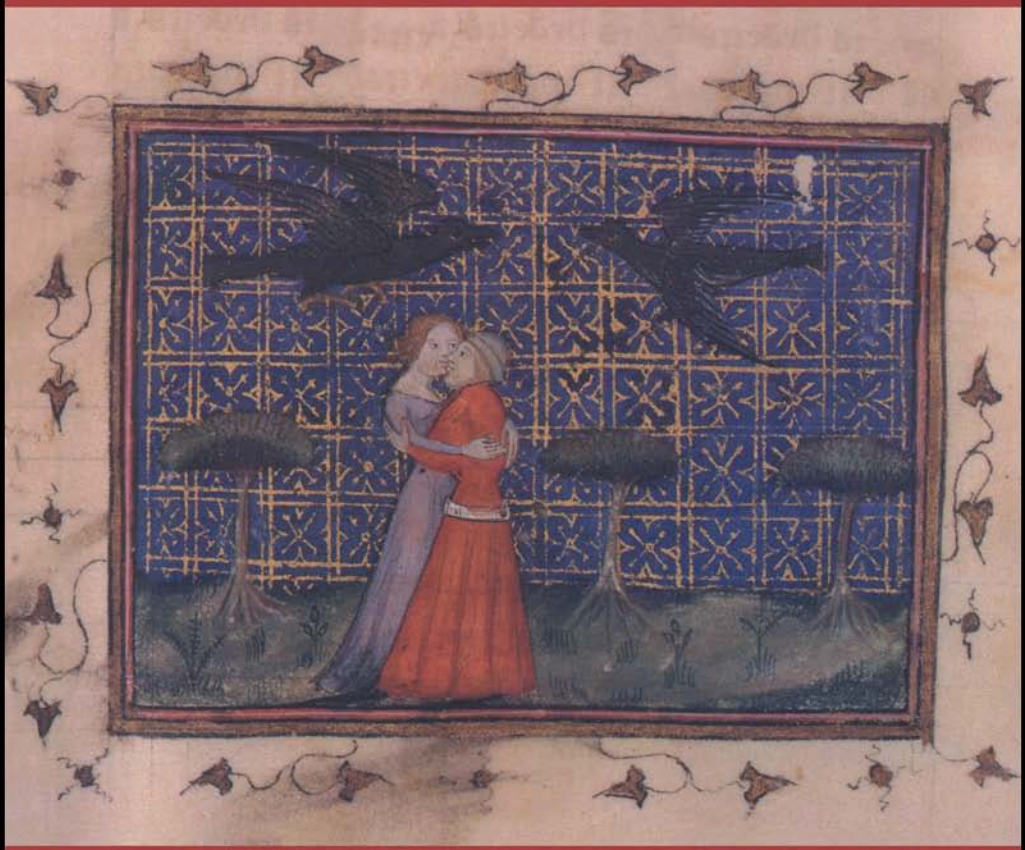
Songs of the Women Troubadours



Matilda Bruckner, Laurie Shepard, and Sarah White

With foreword by W. S. Merwin

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SONGS OF THE WOMEN TROUBADOURS

EDITED AND TRANSLATED BY

MATILDA TOMARYN BRUCKNER

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Preface of the General Editors

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Most volumes contain introductions with the following features: (1) a biography of the author or a discussion of the problem of authorship, with any pertinent historical or legendary information; (2) an objective discussion of the literary style of the original, emphasizing any individual features; (3) a consideration of sources for the work and its influence; and (4) a statement of the editorial policy for each edition and translation. There is also a select bibliography, which emphasizes recent criticism on the works. Critical writings are often accompanied by brief descriptions of their importance. Selective glossaries, indices, and footnotes are included where appropriate.

The Library covers a broad range of linguistic areas, including all of the major European languages. All of the important literary forms and genres are considered, sometimes in anthologies or selections.

The General Editors hope that these volumes will bring the general reader a closer awareness of a richly diversified area that has for too long been closed to everyone except those with precise academic training, an area that is well worth study and reflection.

James J.Wilhelm
Rutgers University
Lowry Nelson, Jr.
Yale University

To Daniel, Louis, Malcolm, Owen, Raphael and Thomas

Tanz salutz e tantas amors e tanz benz e tantas honors e tantas finas amistaz e tanz gauz com vos volriaz e tanz ris e tant d'alegrier

Azalais d'Altier

Occitania

(Places associated with the Troubadours)

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Foreword

Whatever the common image of the troubadour may be at present, it is probably exclusively masculine. Readers not particularly versed in medieval literature often appear surprised when they learn that there were women troubadours. Anyone at all familiar with the tradition of courtly love and the chivalric age, knows that women were addressed and celebrated, admired, pled with, and their love despaired of, within its conventions. Some may be aware that many of the great patrons of that high age of poetry, music, and sculpture were women. Few realize that there were women who wrote poetry themselves within that tradition, probably almost from its beginning. And that their poetry—even the small remnant of it that has survived—has a distinct character within troubadour poetry.

These women poets were not unknown in their own time, to those who heard and remember the songs and poems that began to come in to being some time in the eleventh century and spread rapidly through the region between the Loire and the Pyrenees, in local variations of what most of the troubadors there called the *lengua lemosina,* of Occitan. Women troubadours—*trobairitz* is the word for them in Occitan—were represented in the *razos* or *vidas,* the biographical sketches made up largely of hearsay and extrapolation, that began to circulate during the thirteenth century, transcribed from formulaic introductory comments passed around, along with the poems, among the *jongleurs,* or singers. Most of the *trobairitz* of whom we still have poems are represented in the corpus of *vidas* that were finally published, in the original Occitan, only in the nineteenth century. By then few read the archaic Occitan (though modern Occitan was very much alive) and the figure of the male troubadour was being transformed in to an operatic figment. The *trobairitz* had to be rediscovered.

The decades beginning with Robert Briffault's enthralling resuscitation, "Les Troubadours" in 1945 (published in English in 1948) have seen a gathering wave of something more than interest—an enthusiastic revival of whatever can now be known of that period: the sources, lives, attitudes and music of what some have come to regard as the greatest flowering of lyric poetry in the history of the Western world. This growing excitement is a recognition, among other things, of the awakening freedom and brilliance of that age of poetry. And with the new awareness of that time, the poetry of the *trobairitz* and its place in that surge of new song at last came to notice again.

One of the pioneers in the rediscovery was Meg Bogin, whose work in Montpelier and elsewhere during the 1970's was published in "The Women Troubadours" (1976). By the end of the 70's and during the 80's and 90's studies of the *trobairitz* were multiplying in learned journals, and Angelica Rieger's scholarly editing in that period provided textual benchmarks.

The three collaborators who produced "Songs of the Women Troubadors" in 1995 wanted to make a collection that would represent the principal *trobairitz* canon, insofar as one can be constructed, and to do it in a way that made the poems as accessible as possible to readers in English. The scholarly cooperation has drawn upon all the

researches in the field so far, and Sarah White's translations are faithful and contemporary without tricks, and with the facing text they bring us a long step toward the meanings and the sequence of the original words.

What the collection makes plain is the distinct difference of vantage and often of tone and substance, between the *trobairitz* poems and many of the comparable poems of their masculine contemporaries. Almost all of the *trobairitz* verses are either love poems or on the subject of love, and they invite comparison with the *cansos,* or love poems, that are the typifying if not the only genre of poetry of the male troubadours. The poems of the *trobairitz* are often more intimate and direct, less elaborately conventional than those of the men. One can see this occasionally even in the *tenses* of poems that take the form of a dialogue between a man and a woman, in alternating stanzas, usually on the theme of love. The difference may—indeed it certainly must—have been in itself part convention, part role, part social performance. But the fact that is apparent at all and has been transformed in to a style, an art, sometimes indeed a voice, is admirable and a sign of great vitality.

I believe that we have only begun to realize the beauty and freshness of this whole tradition, and though few of the poems of the *trobairitz* survive, they form a notable part of this rich current of poetry and song. "Songs of the Women Troubadors" represents it lovingly and should add to its new audience.

W.S.Merwin

Preface

We have conceived this anthology of women troubadours or trobairitz as a performance, with all the rich possibilities that term implies. Among the songs that present a woman's voice circulating in the troubadour tradition, we have included all those whose attribution to trobairitz is strongly assured by manuscript or historical evidence. In addition, we offer access to a number of poems that are spoken in the voices of named or anonymous *domnas,* though not verifiably authored by women. Readers may thus come to their own conclusions about the distinction or coincidence of *féminínité génétique* and *textualité féminine* in any particular case.

We have not tried to be exhaustive in scope, an impossible task in any case, given the difficulty of pinning down the trobairitz repertoire (as explained below). We have designed rather a collection that brings together a broad selection of trobairitz songs that may serve general readers, poets, students, teachers, and scholars working in disciplines including medieval literature, social history, women's studies, culture studies, poetry and translation. Our completely re-edited texts are presented with a focused apparatus and a reliable, colloquial translation that may stand on its own or help the reader work with the original language. We have not aimed to replace Angelica Rieger's monumental critical edition for the specialist of Occitan literature, but our texts will interest scholars who want to peel away layers of emendations from previous editors and grapple afresh with the manuscript versions of the poems. Our selection of variants and notes will help situate these songs in their social, literary, and cultural contexts.

As in any concert performance, we have arranged the selection of songs for our own and the public's pleasure. They are divided into categories according to lyric genres recognized by the poets themselves, with the *canso* first as befits its prestige. Within each category the order is subjective and aims to set up a suggestive interplay among the songs. As this edition performs and translates each of the songs, we hope the readers will find themselves enriched by their reception and equipped thereby to go farther in the study and appreciation of an exciting repertoire. Certainly the process of collaboration that produced it has been a great pleasure for the three of us, as we have probed the texts together, learning from them and each other. As the trobairitz' songs have come alive for us through our readings, translations, and discussions, we hope that they may leave the page and enter the minds, ears and hearts of our readers.

Among the many final gestures that bring a work to its conclusion, acknowledging and thanking colleagues and friends is one of the most pleasurable. In some sense, the seeds for this project were first planted in the late seventies, when an NEH Summer Seminar brought to Princeton Don Monson and Sarah White, who were thus able to join Sylvia Huot and myself in a weekly study group on troubadour poetry. I am grateful to all of them for the many hours we spent together in my Gothic-shaped office, reading, translating, and analyzing a series of poems by troubadours and trobairitz. That initial shared acquaintance with the troubadour repertoire led subsequently to my first project on Castelloza and a written correspondence with Angelica Rieger, who has been most

generous over the years in sharing her perspectives, suggestions and extensive work on the trobairitz. My ongoing involvement with the women troubadours through a number of lectures, papers and articles was put in a new light when Don Maddox was kind enough to tell me about Garland's interest in an edition and translation of their songs. With the agreement of my colleagues, Laurie Shepard and Sarah White, whose expertise in textual criticism and translation gave me the courage to respond to that suggestion, we made a proposal that Jim Wilhelm as General Editor of Garland accepted with gratifying rapidity.

The process of extensive collaboration among the three of us has benefitted from the generous input of a number of colleagues. As is customary, we affirm our responsibility for errors that may result from the choices made; nevertheless we would like to acknowledge fully how much we have learned from others and thank them as they deserve: Angelica Rieger for an edition of the trobairitz that has served as our constant guide, Margaret Switten and Fredric Cheyette for sharing unpublished work that helped situate the women troubadours textually and historically, Nat Smith for his expertise in Old Provençal grammar and the puzzles of translating it, Mark Stansbury for technical assistance, and James Morgan of Garland Press for publishing this paperback edition. We are grateful to W.S.Merwin for generously contributing the Foreword. Boston College provided financial assistance in the form of Research Expense Grants.

Since the move to a paperback edition has given us the opportunity for some revision, we gratefully acknowledge the feedback of reviewers and thank William Paden, Beth Wilson Poe and Michel-André Bossy for their critical eyes and ears.

Finally, we would like to thank our families for their love and support, especially our six sons to whom we dedicate this volume.

MTB

Introduction

This collection assembles twenty named women poets and a selection of anonymous *domnas,* names and voices derived from poems, rubrics, *vidas* (biographies) and *razos* (commentaries) recorded in manuscripts of the thirteenth and fourteenth centuries. If they are only twenty or so among more than four hundred named troubadours of Southern France, these women poets, active from the mid-twelfth to the mid-thirteenth centuries, nevertheless represent an exceptional and exceptionally large group of literary women within medieval tradition. As such, they deserve the attention of a modern public searching for a fuller understanding of the roles men and women have played in the formation of western culture. A modern reader, denied immediate access to the world of the Occitan courts and their live performances of music and song, necessarily meets troubadours, male and female, in the textual world of medieval *chansonniers* in which their songs were written down in anthology form. Among the women troubadours named in the manuscripts—all noblewomen as far as their social status can be determined—only Gaudairenca, the wife of Raimon de Miraval, has left no trace in this collection, since her "coblas e dansas" have not survived (Boutière 380). Among the anonymous *domnas* whose status as women poets remains problematic, our selection gives a wide sample of the different voices attributed to female speakers within the context of troubadour lyric. In order to understand and appreciate the accomplishments of these "trobairitz" (the feminine form of "trobador," according to the thirteenth-century romance *Flamenca*), we need to situate them and their poems in a variety of contexts, literary and historical, cultural and linguistic.

Trobairitz Interacting with the Troubadour Poetic System

The trobairitz give precious testimony of the ways aristocratic women in Southern France were able to participate fully in the game and life of poetry, not only as patrons and objects of song but as poets singing and reshaping the art of the troubadours. An art of love that is simultaneously an art of persuasion, troubadour poetry is characterized by a formalization that operates equally at the levels of form and content. If originality and creativity in the Romantic sense are not relevant categories for understand-ing troubadour lyric, individual invention is no less important here than in other literary forms: the poet "finds" (the normal meaning of *trobar*) within the shared materials of the poetic system new combinations and variations that continually refract the common traits of the system through a changeable lens of particular manifestations. Any trobairitz who begins to compose (the technical sense of *trobar*) enters a lyric world that may strike the modern reader as paradoxically open and confining: the choice of shape for stanza and poem—rhymes, rhyme patterns, meter, number of stanzas—is uncharted by any fixed forms like those introduced in the later Middle Ages. Yet the subject matter of a *canso* (love song) is clearly mapped out by the typical scenarios of *fin'amor,* in which the humble poet/lover

begs for the love of his frequently silent and rejecting lady, describes his pain and suffering through all the ambivalent enjoyment of frustrated desire, and finally expects his service in song to be rewarded by an eventual gift of *joi,* anticipated (sometimes remembered) in the experience of the song itself. Each repetition of vocabulary, motifs, and themes enriches the power of allusion that key words and concepts infuse into the lyric voice.

Does this mean that troubadour poetry is characterized by formal freedom and thematic constraint? Yes and no, since on the one hand, troubadours frequently borrow and adapt each others' formal choices, creating a series of allusions through rhymes or stanza structures that set up, within the larger probabilities of the system as a whole, a game of recognition and play for the public of connoisseurs. On the other hand, the motifs of love that can be adequately expressed and explored in Bernart de Ventadorn's 2400-word vocabulary (Zumthor, "Recherches" 410–11) can upon occasion be interrupted by the unexpected: in the generally more free-wheeling world of the *tenso* (debate poem), Alaisina Yselda raises the uncourtly topic of sagging breasts and stretching bellies; attracted to love and marriage, she worries about the inevitable fruits and their effects on her body (no. 27). In the context of the *sirventes,* where a range of moral and political topics can be explored, the anonymous trobairitz of "Ab greu cossire" (no. 29) rails against the sumptuary laws that have robbed her and other ladies of their gold and silver chains and buttons. Her complaint is no less intensely formulated for all the humorous irony of her tone. Even within the traditional topics of love, the same motifs sung by a troubadour may have a different effect when the lady of lyric begins to sing for herself. If we would join the lyric's public of connoisseurs, it will be equally important to appreciate where the trobairitz do what troubadours do and where they do not, even if sometimes it may be difficult to tell the difference.

Although we are usually reading these poems from a written text with no melody enriching and sustaining the words, we need to keep in mind their intended life in performance and song. We have only a single stanza of one trobairitz melody transcribed in manuscript W, but there is a documented history of women as performers and composers, some professional, others amateur, that covers the whole period of the Middle Ages (Coldwell and Borroff). Until polyphonic music introduced special requirements for training, aristocratic men and women had equal access to composing monophonic music (Coldwell 42–3). How this music was actually performed, with or without musical accompaniment, has long been a subject of speculation. The musical notation of troubadour manuscripts uses notes (neumes) that indicate relative pitch with no measurement of time. However, there is general agreement among scholars and performers that the melodies must be free to adapt themselves to the rhythm of the words, especially as the same melody is repeated from stanza to stanza (Van der Werf). The music in general may be understood to serve the text without obscuring it. Vincent Pollina shows, for example, how the bipartite structure of the musical scheme in the Comtessa de Dia's "A chantar," ABABCDB, typically reinforces the standard division of the stanza into *frons* (head, i.e., the two repeated *pedes* or feet of the opening four verses: here aaaa, frequently abab or abba) and *cauda* (tail: the second half of the stanza which may be of any length, here bab). Pollina details the interplay of words and melody to demonstrate how both embody the common medieval aesthetic principle of combining continuity and discontinuity ("Melodic Continuity").

Troubadours did not always make up their own melodies and trobairitz too may have borrowed melodies. That is what Rieger suggests for Maria de Ventadorn's *tenso* with Gui d'Ussel "Gui d'Uisel, be.m pesa de vos" (no. 12), since the initiator of the debate is assumed to be responsible for the music as well as the form of the stanza ("La *mala canso*"). Following the suggestion of a *razo* (Boutière 212–13) that links their *tenso* to Gui's song of complaint about a "bad lady," Rieger hypothesizes that Gui's "Si be.m partetz, mala dompna, de vos" plays off against Raimbaut de Vaqueiras's "Ges, si tot ma don'et amors." Raimbaut's and Gui's songs share the same rhyme scheme and two repeated rhyme words. Since Maria uses the metric pattern, as well as the rhyme scheme of Raimbaut's song (a10 b10 b10 a10 c10 c10 d10 d10) and shares two rhyme sounds with Gui's *mala canso* (-os and -en), she may very well have borrowed Raimbaut's melody (now lost) to reinforce the pattern of interaction, playing off against the troubadours' complaints about ladies her own argument that a lady should always maintain her superior status.

These examples have already introduced some of the key elements that characterize *trobar*. Each trobairitz is as free as any troubadour to invent her own shape for the opening stanza (which will set the pattern for the entire song), as Castelloza does in "Amics s'ie.us trobes avinen" (no. 6) and "Ia de chantar" (no. 5) with their unique rhyme schemes and syllabic formulae (Frank I, 33, 159; II, 32, 48). That choice may overlap with patterns already used by other troubadours, as when Castelloza's "Mout avetz faich" (no. 7) shares a rhyme scheme with two other *cansos,* but repeats neither their rhymes nor their metric pattern (Frank I, 85; II, 85). The repetitions that result may serve as a possible allusion, whose status needs to be reinforced by other signs inscribed in the poem to permit and invite recognition.

Once the pattern is set in the first stanza, subsequent stanzas (of varying numbers) may repeat it in a variety of ways. In "A chantar," the Comtessa de Dia uses *coblas singulars,* that is, she repeats the same rhyme scheme in each strophe, but changes the *a* rhyme every time (-ia, -enssa, -uoilla, -ina, -atges). Clara d'Anduza composes "En greu esmay" (no. 9) in the more difficult form of *coblas unissonans,* where the rhyme sounds as well as the pattern must remain the same throughout the song: ababc'ddc' (-en, -or, -ia, -ar). *Coblas doblas* allow the Comtessa de Dia to associate the stanzas of "Ab ioi" (no. 1) two by two: the rhyme scheme remains constant (ab'ab'b'aab'), while the rhymes change every other stanza (except in the *tornada* which always repeats whatever proportion coincides with the previous stanza). The Comtessa reinforces this pattern of two-by-two when she uses derivative rhyme to link the *a* and *b* rhymes through the play of feminine and masculine endings: -ais/-aia in I and II, -en/-ensa in III, IV, and the *tornada* (this kind of rhyme was much appreciated by the troubadours and put to excellent use by the Comtessa de Dia: see Kay, "Derivation"). The Comtessa contributes further to the play set up in the rhymes by using binomial pairs, a frequent stylistic trait of the troubadours (and of medieval writing in general), here repeated in a crisscrossing pattern that further intertwines the two opening verses of the *canso:* "Ab ioi et ab ioven m'apais/e iois e iovens m'apaia." This example not withstanding, the trobairitz repertoire seems on the whole less marked by the fancy work of metrical variation characteristic of troubadours like Marcabru or Arnaut Daniel. Is this possibly because they arrive later in the tradition and leave fewer *cansos* behind in the manuscripts that record their compositions? We can only speculate on scant evidence.

Troubadours invented various patterns of rhyme to connect the stanzas in a fixed order, despite the general tendency of these songs to allow a good measure of *mouvance,* changeability evident in the variants across manuscripts that record the same song with different stanza orders, stylistic variations, etc. (see Van Vleck). "Per ioi que d'amor m'avegna" (no. 8), for example, consists of five *coblas unissonans capfinidas;* that is, in addition to the repetition of rhyme scheme and rhymes, each stanza is linked to the one that follows it by the reprise of its final word (sometimes in varied form) in the opening verse of the next stanza: "don per mi no.s vol partir./ Partir m'en er…" (I/II); "de leis amar ni servir./Leis serva…" (II/III); "de vos amar ni grasir./Grasisc vos…" (III/IV); "c'autra no.m pot enriquir. /Rica soi…" (IV/V). This technical virtuosity is reflected thematically in the opening stanza—the one stanza in the troubadour tradition most likely to remain in place—when the anonymous trobairitz insists on the problematic connections between her love and her song:

Per ioi que d'amor m'avegna
no.m calgra ogan esbaudir,
qu'eu non cre qu'en grat me tegna
cel c'anc non volc hobesir
mos bos motz ni mas chansos;
ni anc no fon lasaz sos
qu'ie.m pogues de lui sofrir. (1–7)

To delight in any joy that love might bring
will not concern me soon,
for I don't think he holds me dear,
the one who never wishes to obey
my good words or songs;
nor was any music ever woven
that would enable me to do without him.

Troubadours typically link the action of singing to that of loving. The two actions become synonymous, as Bernart de Ventadorn explains in "Non es maravelha s'eu chan," when he attributes his superiority in song to his superior attraction and obedience to love. The Comtessa de Dia sings likewise: "Fin ioi me dona alegranssa/per qu'eu chan plus gaiamen" (no. 4, 1–2: "Happiness brings me pure joy/which makes me sing more cheerfully"). Just as typically, a troubadour may refuse to stop singing even if his love is not returned, as Gui d'Ussel does in the *mala canso* just described. In "Per ioi" the anonymous trobairitz uses the technical vocabulary of troubadour lyric to designate the two components, words and song ("mos bos motz ni mas chanssos"), that are laced together ("lasaz") by her expertise in *trobar*. What should be produced by the "natural" congruence of joy in love and song is here produced in the negative mode as a complaint against the loved one who refuses to obey her songs and show gratitude for her singing. If

he will not respond as he should, she will at least praise her own service in song ("mos bos motz") and continue to affirm her loyalty even if no joy comes to her from love.

The link between singing and loving is often expressed by troubadours, especially those of the early generations, in the topos of the "springtime opening," in which the happiness or sadness of the poet responds with particular congruence or opposition to the season and its weather. In a world dominated by the antithesis of joy and suffering (Bec, "L'antithèse"), reversals along positive and negative polarities typically channel the path of variation as much as the individual choice of particular details. In "Ar em al freg temps vengut" (no. 11), one of only two poems by trobairitz that use the springtime opening (see also "Quan vei los praz verdesir" in Rieger), Azalais de Porcairagues describes her disorientation and loss of solace (st. II), negative feelings that accord with the wintry scene she paints in the opening stanza:

Ar em al freg temps vengut
que.l gells e.l neus e la faingna
e.l auçellet estan mut
c'us de chantar non s'afraigna;
e son sec li ram pels plais
que flors ni foilla no.i nais
ni rrossignols no i crida
que l'am' en mai me rreissida.

Now we are come to the cold time
when there's snow and ice and sludge
and the little birds are mute;
not one attempts to sing,
and the boughs are bare in hedges;
neither flower nor leaf is sprouting there,
nor, calling there, the nightingale
who wakes my soul in May.

The last verse evokes the normal setting for springtime, when birdsong and new growth typically parallel the urge to sing felt by the troubadour poet. Here the birds remain silent on dried out branches, when ice and snow and mud replace flowers and leaves: Azalais's description evokes both the positive and negative images of spring, seen through the eyes of winter. She recalls a moment in the past when she has been awakened to love by the call of the nightingale, but now in the "freg temps" a new correspondence appears in the opposite mode: just as winter has reversed the movement of spring, something coming from Aurenga (14) has made her heart fall into disarray and grief.

The use of *coblas doblas* that appears in stanzas I–IV is itself disrupted by irregularities in the pairing of V and VI (the *a* and *b* rhymes do not match, while the *c* and *d* rhymes do). Aimo Sakari has speculated that the irregularities result from Azalais's

effort to transform a previously written *canso* (st. III–V) into a *planh* (lament) for the death of Raimbaut d'Aurenga, with whom she exchanged poems, each designating the other by the *senhal* (secret name) Joglar ("Azalais" and "Azalais Interlocutrice"). Whether or not this furnishes a convincing motive for the poem's apparent discontinuities, Sakari's analysis does call our attention to the way Azalais establishes multiple links with fellow troubadours, Raimbaut as well as Guilhem de Saint-Leidier (see the discussion of the *ric ome* debate below), locating her poem within the places and society that enjoyed its pleasures.

In addition to the enumeration of specific places associated with Orange ("Aurenga") in st. VI, this characteristic is most noteworthy in the *tornada,* the *envoi* where troubadours and trobairitz frequently address the beloved, their patrons, other poets, and even the performer *(joglar)* who will sing their song.

> Ioglar que aves cor gai,
> ves Narbona portas lai
> ma chanson a la fenida
> lei cui iois e iovenz guida. (53–6)
>
> Jongleur, whose heart is gay,
> carry out toward Narbonne
> my song with these final verses
> to her whose guides are youth and joy.

Azalais asks Joglar to carry her song to Narbonne to the one guided by "iois e iovenz"—the popular binomial pair suggests again the essence of a society espousing the ethic of *fin'amor*. This allusion undoubtedly designates Ermengarde of Narbonne, given the time frame in which Azalais is placed by her *vida* and research on her literary references. Just as the lov-ers of troubadour lyric are frequently identified by their placement in space—the poet here *(sai),* the beloved there *(lai)*—the people in Azalais's *canso* are placed along two geographical axes that coincide with the polarization of emotions: the negative ones oriented toward Orange (and particularly valorized in the rhyme position: Belesgar, Aurenga, Proenza, ll. 41, 42, 44), the positive ones toward Veillai and Narbonne. The wintry time of the "springtime opening" is thus articulated in space through the layering of stanzas that combine to form Azalais's *canso*.

Among the Comtessa de Dia's songs, she sends two to her beloved, "Ab ioi" (no. 1) and "Estat ai en greu cossirer" (no. 3). As is typical in woman's song, she addresses him as *amics* or *bels amics* (fair friend), although interestingly in some manuscripts of "Ab ioi" he appears in the *tornada* as Floris, the name of the hero from a well-known medieval romance, *Floris and Blanchaflor*. Castelloza's *tornada* in "Amics, s'ie.us trobes" (no. 6) expresses her desire not to send words, but to speak them herself: "E no.us man, q'ieu mezeussa.us o dic" (44). Here she echoes with variation Guilhem IX's fear to send a message to his lady through someone else (Goldin, ed. no. 44: "Mout jauzens" 43). This motif not only expresses the desire for direct contact between lovers, but relates as well to the theme of secrecy, one of the key ideas of *fin'amor* as it operates in the

public arena of the court. The use of a *senhal* (literally a sign, or in this context a secret code name) typically reflects this theme in troubadour lyric, as it preserves a mask of secrecy for the lover's open declarations of love and hides the name of the beloved from gossips and scandalmongers, the *lauzengiers*.

In "A chantar," the Comtessa addresses her song itself as messenger and in "Fin ioi" she teasingly flouts "vos, gelos mal parlan" (no. 4, 17), the figure of the evil-speaking jealous one also frequently evoked in woman's song. The two *tornadas* of "Ia de chantar" name Castelloza's beloved—again with a *senhal,* "Bels Noms" (no. 5, 59: "beautiful name")—and another trobairitz, Almuc de Castelnou (55), recognizable in the variants of "Dompna n' Almurs (N), n'Almirs (IK), and n'Almir (d)" (Paden, ed. "Poems" 162). Both Rofin and Lady H close their *tornadas* by calling upon Lady Agnesina to judge the opposing arguments of their *partimen* (no. 23, 65–6, 70–2), a typical gesture in the *tensos* that reminds us how real people and poetry interact in the context of Occitan society.

To grasp further the mixture of images thus combined, we need to examine more specifically the dramatis personae placed on the stage of troubadour lyric and their incarnations in the songs of the trobairitz. In so do-ing, we can explore the nature of *fin'amor* as received and articulated by the women troubadours. A brief analysis of the major characters—the lyric voice of the self, its love object, and third parties—as they pass from troubadour lyric into the poems of the trobairitz, reveals an important series of shifts and reversals, even as the basic types are maintained. Marianne Shapiro has pointed out the asymmetrical polarity between courting men and courting ladies: in the troubadour's poem, the lady represents the apex of courtly values and the poet lover, though he may be a great lord, assumes the position of humble vassal. When a woman takes the position of the lover and begins to sing, the male beloved cannot simply move into her vacated position "without exciting a polemic that would attack the core of the *humilis/sublimis* paradox as it pertains to the hierarchy of courtly love" ("The Provençal *Trobairitz*" 562).

In corroboration of such a dissymmetry, Pierre Bec's analysis of the modes of address and reciprocal designations used by troubadours and trobairitz ("'Trobairitz'" 243–4) points out that in the *tensos,* for example, the trobairitz designate their male partners by their full names (with or without a title) or by a first name, more rarely by *amics* or *amics* plus a first name, while the troubadour always uses the respectful title of *domna*. Bec sees this practice as maintaining the functional distance between high-born lady and lover of lower rank, indispensable to the ideal of *fin'amor*. The *domna* imitates the troubadour (without addressing him as such) and implies that she will never love anyone but a knight or lord. Always referring to herself as *domna,* she enters the system less as a woman than as a lady, "c'est-à-dire, encore et toujours, comme protectrice et dominatrice" (244). If this is generally valid in terms of the vocabulary Bec has analyzed, we also need to explore other aspects of the trobairitz' self-representation to nuance and modify his overview for particular women poets and poems (on Castelloza's double reversal of the troubadour's stance, for example, see Bruckner, "Na Castelloza").

If the lady who begins to sing does not completely vacate her position in the asymmetrical balance of power between *domna* and lover, it should not surprise us that some of the trobairitz speak exactly as *midons* (the lady as lord) is pictured by the male troubadours in their complaints, dreams, hopes, and fears. In the *tenso* initiated by "Na donzela," "Bona domna, tan vos ay fin coratge," the lady who is asked to forgive "the

one who loves you more than he's loved anyone" (no. 26, 4) corresponds exactly to the troubadours' *domna*. She knows how a lady should honorably behave when she sees her lover boasting about her and acting foolishly:

> …be.m deu esser salvatge
> can el gaba ni se vana de me;…
> non m'en reptetz si la foldat l'en ve,
> q'aysi o aug dir que dretz es onratge. (9–10, 15–16)
>
> …he really must be cruel to me
> to make fun and boast about me;
> don't scold me if it brings him folly,
> for straight, I hear, is the path of honor.

Concerned that his failure or betrayal may lower her own worth, she withdraws her love: "car ia per el non vuelh mon pretz dissendre" (32). The *donzela* in the meantime paints a picture of the lover that likewise recalls the troubadours' self-presentation: he is dying for love of her, a single kiss could make his heart revive, no other woman has power over him ("poder ni senhoratge," 8); his sighs should make her take pity on him. The feudal language retains the usual reversal of hierarchy: the *domna* is invested with power and a proud heart, the lover offers—through the *donzela*'s intercession—his humble heart ("sos cors humil," 36) to win her forgiveness. The advice for future behavior the lady gives her lover, if he wants her permission to continue loving her, recalls Guilhem IX's description of an obedient lover in "Pus vezem de novel florir": he should be happy and worthy, humble and generous, courteous with all, neither evil nor too proud, but true and loving and discreet (41–8).

In general, the women poets do not respond directly to the male poets' request for love, initiating their own, parallel requests instead, as in the spirited exchange between Lombarda and Bernart Arnaut, no. 21 (see Sankovitch). If such a lady corresponds to the troubadours' expectations of difficulty, high standards, and increased worth, the idealized, but demanding *domna* who ennobles the man who rises in merit to deserve her love, other trobairitz recall the more obliging lady of the troubadours' hopes and dreams. Some trobairitz do answer their lovers' pleas with the kind of confirmation so long desired in the troubadours' *cansos*. Consider the *tenso,* "Si.m fos graziz" (no. 24). The first part, addressed to *bella domna,* contains the typical complaints of the poet lover, separated from joy and enjoyment, thrown into "not-caring" (*non chaler,* 3) by his lady. But when she speaks to him in the second part, we hear just the humble voice wished for ("degues humilitatz/venir en vos," 18–19: "humility should find you"). She, too, is improved by love and, far from placing him in *non chaler* (29), she gives herself to him loyally, without deceit: "car gauz entier non puesc senz vos aver,/a cui m'autrei leialmen senz engan;/e.us lais mon cor en gauge on qu'eu m'an" (30–2: "for without you I can have no total joy./I give myself to you with loyalty, without deception;/wherever I go, I leave you my heart as pledge").

The language of political obligation, as used here by the lady, reverses the conventionally reversed hierarchy, places the lady at the mercy of her lover—who affirmed earlier his own loss of power over his eyes and himself (13–14) in the face of the lady's power over love (22). The echoes of metaphor and language thus affirm the mutuality of their love, the mutuality of their submission to the other's power, while the obstacles to such easy reciprocity are identified by the lady as a subterfuge, a deceitful appearance that masks the lovers' reality from those cruel, troublesome people who do not like the lovers' joy (33–5).

Clara d' Anduza blames such *lauzengiers* for driving away her lover, and the Comtessa de Dia laughingly dismisses them in "Fin ioi" (cf. the *domna* of no. 25, "Amics, en gran cosirier," who is less concerned than Raimbaut about the effect of *lauzengiers*). They are the ubiquitous rivals and gossips in love, conventional characters among the third parties of troubadour lyric and part of its setting within the context of seigneurial courts. The husband only occasionally puts in an appearance, usually as the jealous figure represented in the popularizing lyric types, but he is evoked as well in Castelloza's "Mout avetz faich" in a less conventional role, when he is presented as grateful to her *ami* for creating his wife's suffering in love. The public of lovers is often called upon to verify or criticize a lover's conduct. Consider Azalais d'Altier's advice to a lady whose pardon she seeks for an offending lover. If she does not forgive him, she will be less esteemed ("meinz prezada," no. 32, 53) by all courtly lovers ("totz los finz amanz," 52). Castelloza fears to set a bad example for other women who love, "las autras amairitz" (no. 7, 21–2), but also maintains that her beloved is judged harshly by lovers: "qe l' amador/vos tenon per salvatge" (no. 5, 13–14). The trobairitz, like the troubadours, are aware that their songs exist in the paradox of private feelings publicly performed. Intimate emotions are directly tied to outer behavior, whether in love or in song, which inevitably connects the individual lovers to the courtly society in which they circulate.

Although we might expect the cultural model of the passive woman to make it difficult for the lady to speak out, in fact very few trobairitz mention such a constraint. Anticipating criticism from those who do not understand that courting in song does her good, Castelloza parries any possible attack in a defensively polemical way that affirms the personal benefit she feels from her singing (no. 6, st. III and IV), the same healing effect also claimed by troubadours for themselves. The Comtessa de Dia exuberantly defends a woman's right to speak openly of her love, once she has chosen an appropriately worthy lover, and expects right-thinking people ("li pro ni.ll' avinen," no. 1, 23) to have only good things to say about such a lady. In analyzing the lady's decision to court openly in song, Laurie A.Finke proposes the model of patron and client to describe what is at stake for the lady who decides to offer her love (58–9). Consider in that light Garsenda de Forcalquier's initiative in the exchange of *coblas* with Gui de Cavaillon: although she herself has just declared her love (4) and encouraged Gui to be less timid, she attributes a lady's hesitation to disclose all her desires to fear of failure (no. 16, 8–9). Hesitation to speak of their love appears elsewhere as a common motif for troubadour lovers (and is particularly developed by the trouvères of Northern France in the image of the cowardly lover). Other trobairitz remain silent on the issue of a woman speaking out, which may not in fact be perceived as a problem by ladies so closely integrated into the world of troubadour song (cf. the historical arguments offered below for the relatively favorable position of aristocratic women in Occitan society, especially

during the period when the trobairitz were singing). On the other hand, the relatively limited participation of women poets in a poetic system clearly designed from the male lover's point of view remains an important factor to consider when approaching the trobairitz corpus (cf. Gravdal's analysis of the way trobairitz grapple with the difficulty of occupying the place of the subject in troubadour lyric by changing the metaphorical stance typical of the troubadour—"I sing like a woman"—to a metonymic one—"I sing as a woman"; see also Kay, *Subjectivity* Ch. 3).

To continue the analysis of how lovers are represented by the trobairitz, we may fruitfully compare how the male and female troubadours' complaints and accusations line up against each other. F.R.P.Akehurst has summarized the male poets' list of grievances: ladies show *orgolh* (pride); they neither believe nor trust nor remember the lover, and even love other, worthless men; ladies are capricious and irrational, fail to reward proper service and cannot distinguish false lovers from true ones, who thus suffer and die. The trobairitz, too, accuse their lovers of pride and unfaithfulness. They often complain further of trust betrayed. As William Paden points out in his comments on gender difference in lyric, given a cultural context that generally calls for men to be active and women passive, trobairitz tend to speak of a love already initiated, while troubadours still hope to get theirs accepted ("Utrum" 79–80; cf. the narrative structure based on the model of the abandoned woman that Merritt Blakeslee [71–3] finds common to all the trobairitz' *cansos,* except for "Ab ioi" and "Fin ioi"). Accordingly, the trobairitz complain that their lovers are indiscreet and hurt their ladies' reputations, desert them and claim to be their equals, act cowardly and unpleasantly. The complaints of troubadours and trobairitz occasionally correspond, but they just as frequently open a gap: the trobairitz do not really respond directly to the troubadours' accusations; they insist rather on their own fidelity in love, their readiness to forgive, and the force of their desire, which makes them regret or reject any show of pride.

Both Akehurst and Kittye Delle Robbins have pointed out how important a role the theme of trust plays in the trobairitz corpus, as indicated by the vocabulary used most frequently. With a computer concordance, Akehurst has compared the twenty most frequently used nouns in the twenty-three poems of Meg Bogin's edition with the top twenty nouns of twenty troubadours (558 poems). Of the ten nouns that appear only in the women poets' list, three in particular suggest the trobairitz' concern with fidelity and infidelity between lovers: *falhimen* (offense), *drut* (lover), and *fe* (faithfulness) (see Bruckner, "Na Castelloza" 251–2 n 20). The semantic field of fidelity/infidelity is richly represented among the nouns of the trobairitz corpus, including in addition to the three on the "top twenty list": *faillensa, faillida, faillir, traïr, traitor, plevir, fiansa, acordamen*, *acord, jurar, covinen, recrezens, recrezamen, camjar, camjairitz* (Robbins also *adds fegnedor* and *trichador*). While Akehurst relates this vocabulary group to the major complaints directed by the trobairitz against their lovers, Robbins suggests that it leads, on the one hand, to the women's desire to prove themselves worthy (while at the same time deploring the lover's unworthy betrayal) and, on the other, to the concern for reputation and the woman's particular vulnerability to the *gelos* and the *lauzengiers* ("Love's Martyrdoms"; see also Kay, *Subjectivity* 107–8). These thematic avenues suggest further useful work to be done based on vocabulary studies, especially if they are expanded to include trobairitz poems left out of Bogin's edition, as well as comparisons

with similar analyses of the troubadour corpus (cf. Ferrante on the use of negative constructions in the trobairitz corpus, "Notes").

The theme of trust between lovers inevitably raises the issue of sexuality. Scholars have often remarked that one of the major differences between the lady of troubadour lyric and the women troubadours is the latter's sensuous expression of desire. As the Comtessa de Dia sings:

Estat ai en gran cossirier
per un cavallier q'ai agut,
e vuoil sia totz temps saubut
cum eu l'ai amat a sobrier,
ara vei q'ieu sui trahida
car eu non li donei m'amor
don ai estat en gran error
en lieig e qand sui vestida. (no. 3, 1–8)

I have been sorely troubled
about a knight I had;
I want it known for all time
how exceedingly I loved him.
Now I see myself betrayed
because I didn't grant my love
to him; I've suffered much distress
from it, in bed and fully clothed.

In the closing stanza of her song, the Comtessa follows up on her opening remarks, suggestively situated in the context of a bed, by telling her *amic* that she would like to have him in the place of her husband ("en luoc del marit," 22), an expression whose ambiguities have been richly fueled by her previous question:

Bels amics avinens e bos,
cora.us tenrai en mon poder,
e que iagues ab vos un ser,
e qe.us des un bais amoros? (17–20)

Fair, agreeable, good friend,
when will I have you in my power,
lie beside you for an evening,
and kiss you amorously?

How does this compare to the lady envisaged by the troubadours? E.Jane Burns describes the troubadour's *domna* as a combination of "two unequal fictions: 1) an ideal desexualized lady, embodying virtues her admirer would like to attain, finds her opposite in 2) the erotic yet aloof woman who remains unattainable" (268). Many a troubadour would like to penetrate her chamber, watch her undress or place his hands under her robe, but the lady herself—as she is typically (but not universally) represented by the troubadours—does not share the lover's dream or desire. By contrast, the trobairitz' frank expression of desire has led many critics to admire or chastise their spontaneity and authenticity, while comparing them to the legendary Sappho.

Shapiro suggests that the Comtessa de Dia's persona of the passionate lady relates the trobairitz to the lady of romance ("The Provençal *Trobairitz*" 563). Of course, troubadours and trobairitz do refer to romance examples of great lovers. The Comtessa de Dia twice compares herself and her lover to such a pair, but in the crisscross pattern of the comparisons she likens herself to the male, not the female, lover. More importantly for the trobairitz, the desiring woman is abundantly available from the popularizing woman's song as well. The female speaker of the *chansons de femme* typically sings of her longings, her physical charms and desires, falls into despair without her lover to whom she offers total submission. In the face of his absence, she affirms her loyalty and pain, felt in the intensity of her desire (Bec, "'Trobairitz'" 252; Davidson 456; Earnshaw Ch. 3). The incantatory quality of Tibors' negations and repeated phrases, accumulated to suggest the power of her desire, recall with particular insistence the kind of effects achieved in the *cantigas de amigo:*

> Bels dous amics, ben vos puosc en ver dir
> qe anc non fo q'eu estes ses desir
> pos vos conuc ni.us pris per fin aman;
> ni anc no fo q'eu non agues talan,
> bels dous amics, q'eu soven no.us veses (no. 36, 1–5)
>
> Fair, sweet friend, I can truly tell you
> I have never been without desire
> since I met you and took you as true lover;
> nor has it happened that I lacked the wish,
> my fair, sweet friend, to see you often.

Despite their apparent forthrightness, the trobairitz' expressions of desire remain couched in what Robbins has called "self-protective ambiguity even more multifaceted than the men's—it is always impossible to tell whether 'she does or doesn't' from their hypothetical situations, their daydreams and invitations, even their vows of (always future) surrender" ("Love's Martyrdoms"; cf. Paden, "Utrum" 81). The Comtessa de Dia would like to have her lover in (the) place of her husband, but the conditional verb suggests he hasn't been there yet. Clara d'Anduza refuses to give up her desire that only increases before others' reproaches (9–12), but the absence of her lover keeps her desire

in the same state of unsatisfied longing that we associate with the typical troubadour lover himself. Indeed the expression of desire is as conventional for the male speaker of troubadour lyric, as it is for the female voice of the women's songs and offers another model the trobairitz use to their own ends. The feat of the women troubadours is to conflate two identities, male and female, in their own singing voice. As Robbins points out, the trobairitz thus reclaim and reconvert the role of love's martyr, which male troubadours first adapted from "the archetypal female figure of the virgin-martyr, the suffering saint whose death is an affirmation of love" ("Love's Martyrdoms").

This conversion and reconversion of male and female roles returns us to the issue of power, however "passively" that power may be expressed in the troubadours' "feminized" role. In troubadour lyric in general, the indissoluble link between power and love may strike us as one of the major themes of their poetry, and this is nowhere more compelling than in the *tensos* and *cansos* of the trobairitz, where the sexual balance of power often appears as the main issue debated, analyzed, and experienced. Issues of hierarchy and power are directly confronted when the trobairitz participate in the debate about the *ric ome,* the rich man (Sakari, "Thème"): should a lady love a man only if his social position is inferior to hers? Both Azalais de Porcairagues and Maria de Ventadorn take up polemical positions within that controversy and both use the language of fidelity oaths between lord and vassal to describe the relationship between lovers. In her *partimen* with Gui d'Ussel, Maria de Ventadorn herself chooses the subject for debate and places it squarely on the question of equality or hierarchy between lovers:

> vuoill qe.m digatz si deu far egalmen
> dompna per drut, qan lo qier francamen,
> cum el per lieis, tot cant taing ad amor,
> segon los dreitz que tenon l'amador. (no. 12, 5–8)
>
> I want you to tell me if a lady should do equally
> for her lover all that pertains to love,
> when he asks honestly, as he does for her,
> according to the laws that lovers hold.

The syntax of her question already demonstrates in its interlaced clauses how inextricably the lady and her lover are linked through the issues of desire and equality. Once Gui makes his choice for equality, Maria argues for maintaining the conventional, reversed hierarchy between *domna* and *drut,* with the lady in the position of power. She bases her argument on the troubadours' own words, their use of feudal language (which she quotes), when they offer themselves according to the ceremony of homage to the lord: on their knees, hands joined, they declare themselves the lady's vassal and offer their service freely.

> anz ditz chascus, qan vol preiar,
> mans iointas e de genolos:

"Dompna, voillatz qe.us serva franchamen
cum lo vostr'om," et ella enaissi.l pren. (35–40)

instead each (lover), when he wants to court,
says, with hands joined and on his knees;
"Lady, permit me to serve you honestly
as your liege man" and that's the way she takes him.

Franchamen (37), the same adverb that plays a key role in Maria's opening question—along with *egalmen* (5, 27, 28)—connotes not only the rank of a free man who participates in the reciprocal bond of fidelity and service, but also the conduct and manners appropriate to that social level. If the lady accepts that offer of service, then the servant/lover, vassal of his lady, must accept the consequences of his act: a declaration of equality in the face of such a hierarchical relationship constitutes treason: "Eu vo. l iutge per dreich a trahitor, si.s rend pariers e.is det per servidor" (39–40: "I rightly consider him a traitor if, having given himself as a servant, he makes himself an equal"), declares Maria in conclusion. Like the troubadours themselves, Maria extrapolates from the language of power relations a series of rights and obligations that limit or control the actions of the participants. Usually the lady is the target of the troubadours' complaints that she is not fulfilling her part of the feudal contract by rewarding loyal service; here the complaint falls on the man's head. He should obey her as lady and beloved "per amiga e per dompna eissamen" (22)—but she should honor her lover "cum ad amic, mas non cum a seignor" (24: "as a friend, but not as overlord") (N.B. the lord returns *onor,* a fief, in exchange for the vassal's service). She alone may occupy the position of authority. Appropriately, as initiator of this *tenso,* Maria has herself taken the lead, metrically and ideologically.

It is perhaps one of the great paradoxes of *fin'amor,* as elaborated by troubadours and trobairitz, to have focused on the powerful and disordering force of love, operating independently of social constraints, though not necessarily adulterous by definition, and to have elaborated that notion of love not as a malady (as in the classical conception), but as an emotion that can be channeled into a whole set of socially useful actions (courtliness in the largest sense), an emotion to be analyzed and explored with reference to principles of right and wrong. As Maria says, "segon los dreitz que tenon l'amador" (8). The parallel established between the feudal relationship of lord and vassal and the love relationship of lady and lover serves as one of the key tools for finding order within the basically disordering power of love (see Bruckner, "Fictions" 882–3, cf. Cheyette's analysis of the linguistic continuum connecting poetic and legal discourse of the period: both registers mix the languages of love and power relations).

Equally important for establishing order in disorder is the form of the *tenso* itself, the debate in which lovers argue and disagree, according to principles differently understood perhaps, but still applicable by general agreement. Hence the importance of the verb *dever* (should, ought to), invoked over and over again by both Maria (5, 19, 20, 21, 23) and Gui (14, 16, 27, 30, 32, 46, 48). The notion of a standard, rather than any particular standard, allows both for agreement and disagreement, as expressed within troubadour

lyric. This agreement in disagreement is perhaps as fundamental to the *canso* as to the *tenso,* but the latter makes it more explicit, foregrounds the contest of rival views and poetic craft. If the system itself did not admit of differing points of view then there could be no *tenso*.

In order to argue for equality of the lovers, Gui d'Ussel shifts the principle by which to make such a judgment from the issue of rank to that of the quality or quantity of love shared by the lovers. If they are equally amorous, the lady should honor her lover equally (27–8). Gui repeats and elaborates the key adverb *egalmen* (cf. earlier *comunalmen,* 14: in kind; *ses garda de ricor,* 15: "without regard to rank"), by twice relating it to another important adverb that reflects one of the basic virtues of *fin'amor: finamen* (29; 46: "perfectly"). Just as Maria ignores in her replies Gui's attempt to redefine the nature of the argument in terms of the quality of shared love, his last stanza likewise constitutes a refusal to close the debate on her terms. Rephrasing the issue of equality in terms of the love itself, rather than the respective ranks of the lovers, Gui dictates Maria's future words as a choice *ad absurdum:* "Either you'll say (and not to your honor)/that the lover must love her more perfectly,/or you'll say that they are equals,/for he owes her nothing but what he gives for love" (45–8). A standoff in which the lady controls the opening statement, the man—inevitably by the formal principles of the *tenso* itself—the closing words, which he cleverly attributes to the lady herself.

Azalais de Porcairagues takes up her stance in this debate in stanza three of her *canso,* "Ar em al freg temps vengut":

> Dompna met mout mal s'amor
> que ab ric ome plaideia,
> ab plus aut de vavasor;
> e s'ill o fai il folleia,
> car so diz om en Veillai
> que ges per ricor non vai,
> e dompna que n'es chauzida
> en tenc per envilanida. (no. 11, 17–24)
>
> A lady places her love poorly
> when she seeks out a man of wealth
> higher than a vavassor.
> If she does, she's acting foolish,
> for people in Veillai say this:
> love does not go with riches.
> If a lady's known for that
> I consider her dishonored.

Her position in the debate requires the social rank of the lovers to correspond to a hierarchy in which the lady occupies the superior position, to avoid the possible dishonor

of attaching the lady's love to the coercions of money and power. It may then surprise us to hear Azalais later in the same song reverse her theoretical position by placing herself in the role of vassal, her lover in that of lord. She praises him, as the troubadour does his lady: "Amic ai de gran valor/que sobre toz seignoreia" (25–6: "I have a friend of utmost worth,/higher than all the others"). He has granted her his heart and she is engaged forever in his service; to the lord's action of granting (*autreia* 28) corresponds the vassal's promise of service (*en guatge* 34). The general issue of power phrased in terms of society's ranks for the *ric ome* debate now transforms itself into a more personal mode through the metaphorical relationship binding lover and beloved, with the twist that in this *canso* the male and female roles are reversed, the female poet conceding to her male beloved the power the troubadour invests in his lady.

Sarah Kay (*Subjectivity* 104–5) points out a number of similarities that suggest Azalais's *canso* plays off against two poems by Raimbaut d'Aurenga (probably designated in vv. 14 and 42), himself a champion of the *ric ome*. In "Entre gel e vent e fane" (no. XV in Pattison, ed.), sent to Azalais under the *senhal* Joglar, we find a springtime opening also turned upside down by winter's onslaught, as well as the unusual word *esglais* in the rhyme position (Azalais 14; Raimbaut 34 and no. XXII 36, also sent to Joglar). Equally striking is Raimbaut's invitation to the lady to put him to a test: "Mas mandatz mi per plans essais,/Per tal cobrir sol sapcha.l cais!" (47–8: "But command me to a clear trial [of my love], with such secretness that only the mouth will know it!").

In a variation produced by reversing the male/female roles, Azalais announces to her *amic* that she will soon place herself at his mercy:

> tost en veirem a l'assai,
> qu'en vostra merce.m metrai;
> vos m'aves la fe plevida,
> que no.m demandes faillida. (37–40)
>
> Soon we'll come to the test:
> I'll put myself at your mercy.
> You have given your word
> to ask nothing wrong of me.

These verses have kept scholars busy ever since René Nelli's theory about the *assag* as a ritual of courtly love. Whether or not they reflect such a custom (which may be too literal a reading of the game of poetry), these verses do offer a wonderful example of the concatenated, intertwined balance of power between man and woman as expressed in the political language of oaths and bonds. She will place herself in his power, yes, but according to his previous promise to ask her nothing that would constitute a failure. This is a perfect illustration of how power is conceded to the other, apparently superior, only to be ultimately controlled by the humble vassal. Azalais plays this game of disguised power as craftily as any troubadour lover, while also retaining for herself the position of open power declared in the *ric ome* stanza.

In fact, the trobairitz' way of appropriating and manipulating a linguistic and literary system created by male troubadours suggests that whoever assumes the position of speaker within that lyric system, whether male or female, will appear to attribute the power of lordship or control to the beloved other. As in Lacan's analysis of intersubjective relationships in Poe's *Purloined Letter,* what a character sees, says, or does depends more on the position occupied at a given moment than on any inherent feature that defines the character in the slot. The use of feudal language by troubadours and trobairitz may thus be keyed more to position than to gender per se, although gender shifts in the roles of subject and object may add new and changing resonances to the public's perception.

The test envisaged by Azalais recalls the Comtessa de Dia's great de-sire to hold her lover in the husband's place, on condition, she adds, that he promise to do all that she desires: "ab so que m'aguessetz plevit/de far tot so qu'eu volria" (no. 3, 23–4). We may wonder—and the Comtessa's expressions throughout the song encourage us to do so—if "all she would desire" calls for much or little from the lover. Among the trobairitz, the Comtessa's four *cansos* show her the most willing to try on a wide variety of self-images, as she sings (often simultaneously) from positions projected by the troubadour for himself or the *domna* or in a voice we associate more readily with the female singer in *chansons de femme*. Does she experiment here with the burlesque voice we can trace back to Guilhem IX's songs for his companions? Without going beyond the ambiguities of innuendo, she certainly enriches her verse with all the resources of suggestion.

Both Azalais's and the Comtessa's formulation of a test appears as part of a larger pattern that recurs in the trobairitz corpus: the interplay between desire and control, or rather, the desire for control over the beloved expressed in a variety of ways by women troubadours. As Maria de Ventadorn claimed in her *tenso* with Gui d'Ussel, the lover should obey his lady's commands, while she may grant his requests as coming from a friend, never obey them as commanded by a lord (no. 12, 23–4). Alamanda goes so far as to insist that a lover should believe all that his lady says—even if she declares a high mountain to be a plain (no. 13, 13–14)—and be pleased with all that she gives him, whether good or bad (15). Indeed it is precisely this kind of desire for control over all the lover's actions that Lanfranc Cigala laments in his *partimen* with Guillelma de Rosers: "qu'oimais vei zo qe de donas crezia:/qe no vos platz q'autre pelegrinatge/fassan li drut, mas ves vos tota via" (no. 22, 34–6: "now I see confirmed my belief about ladies:/ for you, there's no other pilgrimage/lovers should make except, by all roads, to you"). Lovers, like horses, should be trained with good sense and measure, "car lo drutz cochatz tan malamen/lur faill poders" (39–40 "but you spur your lovers so harshly/that their powers fail"). Lanfranc's comparison introduces all sorts of innuendoes that Guillelma is quick to pick up and play with in her response (47–8).

Their witty repartee is typical of the kind of humorous attacks that characterize many of the debate poems and recalls another *partimen* in the trobairitz repertoire, that between Rofin and Domna H, which is based on a question whose form echoes Azalais's test: a lady invites her two lovers to swear an oath, before entering her bed, that they will do no more than hug and kiss her. The one who cares little about oaths swears immediately, the other does not. Rofin chooses the side of strict obedience and argues according to the conventional image of the humble lover who obeys his lady and wants only to please her. Since the lady has given Rofin the choice of which side to defend, she is obliged to argue

on behalf of the lover who would break his oath under the effect of his passion for the lady, and she does so with great gusto, insisting that the lover's lack of restraint is an appropriate indication of his love. As in Lanfranc and Guillelma's *partimen,* the debate itself shifts from general question to personal confrontation, as the notion of the test reverberates between sexual and verbal contest. When Aimeric de Peguilhan and Elias d'Ussel debate a variation of the same question ("N'Elias, conselh vos deman")—phrased by Elias as a test offered to him by his lady—the public which'recognizes the recurrent motif will be able to savor the ingenuities of each poet who reinvents situations and arguments within a common scenario (whose misogynistic overtones have been signalled by Kay, *Subjectivity* 99).

In each of these examples we see trobairitz and their male counterparts interacting not only within the poetic system as a whole, but more specifically listening and singing to each other, responding to and reinventing each other's songs, as they refashion the common materials of troubadour lyric. The trobairitz explore that system from a woman's point of view, without reducing women's points of view to unanimity. For readers who are attentive to their play, these female voices, whether invented by women poets or male troubadours, enrich and enlarge the scope of troubadour tradition.

Finding the Trobairitz

The twenty names of women troubadours supplied by manuscripts often pose as many questions as they seem to resolve. Can we attach a specific identity to an unqualified first name or a simple initial, as in the case of "Lombarda" or "Domna H."? Can we be confident that a real woman poet is designated by the name or is she a fiction invented by a male troubadour, as scholars have frequently speculated regarding not only the anonymous *domnas* but also named poets like Alamanda and Ysabella?

Margaret Switten's research suggests that trobairitz are identified by manuscript attributions about as reliably as troubadours (which is to say sometimes we can believe the manuscripts and sometimes not). Their distribution across *chansonniers* from different regions demonstrates a certain scarcity in the north (they appear in only one trouvère collection, W) and not much better representation in their home territory (C, E, and R, the important Provençal or Occitan collections have few of their songs). Their more hospitable reception in the Italian *chansonniers* (where the troubadours in general are better represented than anywhere else, but usually with no transmission of their melodies) may account for the fact that only one trobairitz song comes to us accompanied by its music ("A chantar" in W). While most manuscripts mix together songs of male and female poets, Pierre Bec and others have noted that some Catalan and Italian *chansonniers* of the 13th and 14th c. group them all together, as if recognizing at that point the anomaly of their appearance as female poets singing in a maledominated tradition ("'Trobairitz'" 262; Paden, ed. "Poems" 163; Rieger, "Ins el cor" 389–91). These tend to be the same manuscripts whose authors, editors, or scribes feel the need to write biographies and commentaries that introduce the songs to an audience separated by time and geography from the Occitan society in which they were originally composed and performed.

What do the *vidas* and *razos,* our first examples of vernacular literary history and interpretation, teach us about the trobairitz? Only five have *vidas,* all of them quite short: Tibors, Comtessa de Dia, Azalais de Porcairagues, Castelloza, and Lombarda. Lombarda's *vida* quickly becomes a more elaborate *razo* that sets into a narrative explanation the *coblas* she exchanges with Bernart Arnaut. In similar fashion, *razos* allegedly explain the *tensos* between Almuc de Castelnou and Iseut de Capion, Maria de Ventadorn and Gui d'Ussel, Guillelma de Rosers and Lanfranc Cigala, Alamanda and Giraut de Bornelh. Garsenda, the Countess of Provence, is mentioned as the object of love and song in the *vidas* of Elias de Barjols and Gui de Cavaillon. Clara d'Anduza appears in a *razo* to one of Uc de Saint Circ's songs. If we include Gaudairenca from Raimon de Miraval's *razo,* this brings to thirteen the total number of trobairitz named in *vidas* and *razos* (one hundred and one names are listed in the Table of Contents of Jean Boutière's *Biographies des troubadours*).

More importantly, Bec's brief analysis of the length and contents of these *vidas* and *razos* points out that biographers seem to have made no fundamental distinction between male and female poets in their use of commonplaces or style in general ("'Trobairitz'" 238–9). Ladies—and they are all *domnas*—whether loved by troubadours, loving in turn, or only protecting the poets who sing their praises (multiple roles frequently combined), are described with the same adjectives, the same set of qualities, taken for the most part from the lyrics themselves. The trobairitz are *gentil, bella, avinens, enseignada* (noble, beautiful, charming, educated). Maria de Ventadorn is "la plus preziada dompna qe anc fos en Lemozin" (Boutière 213: "the most prized lady ever found in Limousin"). The women are frequently described as having composed or knowing how to compose songs *(trobar)*. As Tibors' biographer says: "cortesa fo et enseignada, avinens e fort maïstra; e saup trobar" (Boutière 498: "she was courteous/courtly and educated, charming and very learned, and she knew how to compose songs").

Each biography locates the lady in a place, gives her a lover (often named) and sometimes a husband. The Comtessa de Dia, for example, is described as the wife of "En Guillem de Peitius," but she loves and sings about Raimbaut d'Aurenga (Boutière 445). Despite her highly unusual name (Paden, ed. "Poems" 158–9), Castelloza is firmly situated in Auvergne as the wife of Turc de Mairona; her beloved and the subject of her songs is identified as Arman de Breon (Boutière 333). Love and desire for fame frequently go hand in hand in this world, as we see in the rest of Tibors' *vida* where she is described as both loving and loved ("enamorada" and "fort amada per amor"), honored by all the good men, feared and obeyed by all the worthy ladies of the region (Boutière 498). Clara d'Anduza's desire for worth and praise inspires first Uc de St. Circ's songs and then their mutual love, according to the *razo* (Boutière 244), and in similar fashion we are told how Azalais loved Gui Guerrejat and "fez de lui maintas bonas cansos" (Boutière 342: "she made many good songs about him"). The gender of the pronouns may change, but the kinds of relationships illustrated remain the same. What we see represented in the *vidas* and *razos,* as well as in the songs, is a network of crisscrossed ties linking men and women, loved and loving, troubadours and trobairitz, patrons and patronesses, husbands and wives, rivals, friends, and relatives. The legendary level—the stories invented around the poems—parallels and elaborates the intertextual allusions of the songs themselves, in which trobairitz poems respond to those of the troubadours (Robbins, "Love's Martyrdoms").

To what extent can we believe the information so gleaned? Scholarly research suggests that a good deal of historical information lies buried in these *vidas,* but sometimes it eludes our grasp or seems to be garbled with an overlay of romance generated by the situations implied in the lyrics (and therefore repeated from one *vida* or *razo* to another). Turc de Mairona, for example, is named independently of Castelloza in a *sirventes* by Dalfin d'Alvernha, but no other historical documentation can verify the three figures mentioned in her *vida* or their relationships (Paden, ed. "Poems" 159– 162). Tibors, located by her *vida* in Provence at the castle of Lord Blacatz (Boutière 498) is also named as the judge in a *tenso* between Bertran de Saint-Felix and Uc de la Bacalaria and may appear as "Na Tibortz de Proensa" in a *dansa* by Guiraut d'Espanha (Boutière 499 n 2; Bec, ed. 66–7). With these clues, research on Raimbaut d'Aurenga has yielded enough to suggest that Tibors (a common name at that time) was either Raimbaut's mother or, more likely, his sister, the wife of Bertrand des Baux, a major patron of the troubadours (Pattison 10–27; Bogin 162–3). The Comtessa de Dia might be Beatrice, wife of William II of Poitiers, count of Valentinois, a contemporary of Raimbaut d'Aurenga (her name is often given to the Comtessa de Dia in anthologies), or Isoarde, the daughter of the Count of Die and wife of Raimon d'Agout who lived at the time of Raimbaut IV, a generation later (Pattison 27–30). Jean-Charles Huchet suggests the *vida* simply invents a literary fiction that brings the Comtessa into the presence of two great troubadours, the founder Guilhem IX and Raimbaut d' Aurenga, one of the masters of twelfth-century *trobar* (62–3). Based on the extant documents, no definitive identification seems possible, although Rieger's formal analysis of the Comtessa de Dia's songs locates them in the second half of the twelfth century and associates her through intertextual evidence with the circle of poets that includes Raimbaut d'Aurenga, Bernart de Ventadorn, and Azalais de Porcairagues (614, 621).

With other trobairitz archival research yields more positive identification and information. Take the example of "la contesa de Proensa," as she is named in Ms. F, or Garsenda, as she appears in two troubadour *vidas*. Stanislaw Stronski identifies her as the daughter of Raines de Claustral de Forcalquier, Garsenda, granddaughter of Guilhem IV, last particular count of Forcalquier ("Notes" 22–3). She brought Forcalquier as a dowry upon her marriage in 1193 to Alphonse II, count of Provence, brother of Pedro II of Aragon. According to Elias de Barjol's *vida,* she served as his literary patron after her husband's death. This occurred in 1209, after which her role at the court in Aix can be divided into two periods. Between 1209 and 1216, while her son Raimon-Berangar lived with the father's family in Aragon, she had neither title nor official authority at Aix, since these were usurped by her brother-in-law, Pedro II. In 1216 when her son returned, Garsenda successfully reclaimed her guardianship and exercised full authority in Aix until her son's majority and marriage to Beatrice of Savoy in 1219/20. As this new Countess of Provence claimed all the troubadours' attention, Garsenda retired to a nearby monastery, the abbey of La Celle, where she took her vows in 1225, with the proviso that she would retire completely only after she settled some outstanding affairs (Stronski 23–6). During her life, Garsenda thus played a key role in the power struggle between the Forcalquier family and the Counts of Provence, two of the most powerful and important noble families of southern France (Bogin 172), not only through her marriage but also through the guardianship she exercised during her son's minority, when she acted directly in the games of feudal power politics.

Maria de Ventadorn, daughter of Helis de Castelnau and Raimon II, Viscount of Turenne (1143–1191) in the Limousin, became the second wife (ca. 1190?) of Eble V, the great-grandson of one of the founding troubadours, Eble II (ca. 1106–47), and the grandson of Eble III, patron and rival of Bernart de Ventadorn (Rieger, "La *mala canso*" 1072–3). Bertran de Born praised the beauty of Maria and her two sisters ("las tres de Torena," Rieger 1072), and Maria herself became an important patron of troubadours. She frequently appears in that role in dedicatory closing stanzas *(tornadas),* as well as in a number of *razos,* where she may be evoked as beloved, intercessor (e.g. in a *razo* for Pons de Capdoill, Boutière 314–15), or inspiration to song. In a long *razo* linking several of Gaucelm Faidit's songs, for example, Maria is presented as the object of his love and songs, whose praise she enjoys without returning his love (Boutière 170–6). Maria served as patroness for an impressive list of troubadours—who dedicate their songs to her or ask her to adjudicate their poetic debates—including Gaucelm, Gausbert de Puycibot, Giraut Rostanh de Merguas, the four Ussel poets, the Monk of Montaudon, Pons de Capdoill, Uc de Saint-Circ, Savaric de Mauleon, and Guiraut de Calanson (Bogin 169; Rieger, "La *mala canso*" 1073).

While none of these facts can tell us exactly why Maria or Garsenda themselves became trobairitz, they do reveal something about the kind of society in which troubadour lyric flourished and about the roles women could play in it. It is a commonplace of troubadour scholarship to explore the mysterious origins of courtly love in an effort to explain a poetic world that turns upside down our notions of patriarchal medieval society, in which women are necessarily and clearly subordinated to men, according to the combined ideologies of Christianity and feudalism. Sociological and historical approaches like Erich Köhler's and Georges Duby's seek, in some sense, to rectify the scandal of making a *domna* the ruling party in a feudal relationship and having her served by the humble poet vassal. If we understand, according to these theories, that the lady is really a stand-in for her husband (the *dominus*) in the struggle of landless knights or young bach-elors to gain fiefs, then the lady is cleverly removed once again from a position of real power and restored to the subordinate status that befits her. Although it would be foolhardy to argue for matriarchy in Southern France or to read troubadour poetry as a direct mirror of society, historical research suggests that Occitan society, in comparison with Northern France, did offer women wider scope for exercising power and participating in economic and political life. Codes of law persisted there allowing women a more privileged status, especially in relation to inheriting property, and the crusades left noble women at home with great administrative responsibilities (Bogin 20–36; Herlihy "Land" 89–120). Southern France was remarkable both for the extent of women's lands and the use of matronymics, despite feudalism's theoretical exclusion of women from seigniory (Herlihy "Land" 108).

By analyzing the language of legal charters, lists of witnesses, and the men and women designated as taking and receiving oaths, social historian Fredric Cheyette suggests that a disjuncture between powerful women in lyric and powerless women in patriarchal society simply does not apply to the Occitan society of this period. The rich, urbanized Occitania of the twelfth century did not make it difficult for the petty nobility or younger brothers to establish themselves economically, nor did it exclude women from all power relations. Ermengarde of Narbonne, for example, exercised military and political power in her own name, regardless of her marital status. As well documented as

any lay lord of her time and place, the childless Ermengarde acted in relation to her sister's sons, their property rights and rights of succession, with what Cheyette calls "a powerful sense of dynasty, patrilineal, to be sure, yet not transportable by marriage into another patriline. In the absence of a male heir, it was women who were expected to maintain dynastic continuity, to train their sons or nephews or daughters in the traditions and rights of their *maternal* line" (11; italics in original).

Ermengarde has usually been viewed as exceptional, yet Cheyette describes her as typical within the larger pattern of relationships in Occitania, which were based primarily on *covinens,* personal ties and pledges of faithfulness. The language of oaths, as well as that of contracts of sale and gift, indicate that women and men were frequently in relations of power, fidelity, and service: at certain places and times men swore oaths of fidelity to women, to whom they were expected to give the same loyalty and service as to male lords; some charters show women giving such oaths to men as well. Legal documents of the period do not simply generalize in the mas-culine form, but specify the possible actions of men or women ("si homo aut femina"), either of whom might break their contracts and agreements (Cheyette 13).

As frequently happens, our preconceptions about the Middle Ages need to be modified, or at the very least nuanced by more detailed knowledge of specific times and places. What Duby finds to be true for the "juvenes" in Northwestern France does not necessarily apply to the South. Women's choices may be severely restricted in medieval society, as we are reminded by alternatives set up in Alaisina's *tenso* with Na Carenza (no. 27) or in "Coindeta sui" (no. 33), where the female speaker has no desire for her husband and would like him to be as young and gay as her lover. But we can also glimpse how troubadour songs may allude (however indirectly) to moments and places where women do exercise some power. Consider in this light the study of Martí Aurell i Cardona which begins by describing through a number of specific examples the privileged status of women in tenth-century Provence. From this highpoint, he then demonstrates an overall deterioration in the position of aristocratic women in Southern France from the tenth to the thirteenth centuries, linked to a shift from "hypergamy" (men marrying women above them in the social scale) to "hypogamy" (men marrying their social inferiors). Despite this general trend, however, the Catalan historian identifies a kind of renaissance in women's status in the period between 1180 and 1230, which corresponds approximately to the period when the trobairitz were singing (see also Paden, *Voice* 1–19; cf. Courtemanche, who analyzes the position of women in fourteenth-century Provence).

Both literary and historical analysis lead us to understand troubadour lyric and the *fin'amor* it proclaims as manifestations of an elaborate social game, enjoyed, practiced, and performed in song by both men and women of the Occitan courts. While the poetic system of the troubadours spread widely across the European continent and enjoyed tremendous success for hundreds of years, only in Southern France did it produce a substantial number of women poets. As far as we can determine, they were active from around 1170 until about 1260: they began singing after the first two generations of troubadours brought their poetic system to its classical stage and ceased before the last generation of the troubadours themselves fell silent (Paden, *Voice* 14). Although we may never be able to explain just why they existed, clues lie in the characteristics of the

society in which troubadour lyric originated and in the roles associated with singing, composing, and patronizing troubadour song in the life of the Occitan courts.

The Trobairitz Corpus

Measured against the approximately 2500 troubadour songs in manuscript, the corpus of the trobairitz presents a sample in miniature of the major and some of the minor lyric genres cultivated by the troubadours: *cansos* (love songs, the most prestigious and cultivated form among the troubadours), *tensos* (debate poems), *sirventes* (political poems), *planh* (lament), *salut d'amor* (a love letter not in strophic form), and several of the popularizing genres with refrains, *alba* (dawn song) and *balada* (dance song). Only part of one stanza from Tibors's *canso* reaches us; *Dieus sal* also appears in manuscript as a fragment (from a *canso* or a *chanson d'ami*). All the other trobairitz are represented by a single poem, except the Comtessa de Dia (four *cansos*) and Castelloza (three *cansos* or four, if one accepts Paden's and Rieger's arguments for assigning to her the anonymous *canso,* "Per ioi"). We might compare this with the typical output of the troubadours in general, which is calculated at about three or four poems apiece (Tavera 146).

The smallness of the corpus is, however, no great advantage for overcoming a number of uncertainties that make its delineation as problematic as counting the number of identifiable trobairitz. Recent editions have varied from twenty-three poems (Bogin) to forty-six (Rieger). Paden's checklist of poems by named and anonymous trobairitz, whether believed to be historical or fictional women, tallies forty-nine poems (*Voice* 227–37). The thirty-six selected for this edition include two (no. 33 and no. 34) of the three listed by Paden but not published by Rieger, whose "maximal corpus" does not include popularizing songs in which the woman's voice is not, in her view, an independent one. The difference in numbers and much of the scholarly discussion about what should be included in the trobairitz corpus involves recognizing that, within the troubadour corpus as a whole, we need to distinguish between real women poets composing songs and women's voices singing in lyric, whether invented by male or female poets (Bruckner, "Fictions"). The distinction is easy enough to grasp, but we cannot always be sure where and exactly how it applies in particular cases, especially (but not only) when a song appears anonymously in the *chansonniers*.

This question of gender and authorship involves a number of issues, first among them the role and character of woman's song and its links with troubadour lyric. The existence of the trobairitz themselves suggests a tradition of woman's song in the south of France, even if it was not often set down in manuscript (Bec, "'Trobairitz'" 254). As Pierre Bec has indicated, the lady who decides to compose in the aristocratic style of the troubadour has at her disposal a range of female voices from the popularizing genres: *chansons d'ami, albas, chansons de mal mariées,* and *chansons de toile* (252–59).

Doris Earnshaw hypothesizes that the energetic and outspoken female persona invented by troubadours (like the feisty shepherdess in Marcabru's *pastorela*) helps explain both the presence of women poets in the troubadour tradition and their almost complete absence elsewhere in medieval lyric (155–59). Although female personae that appear in *chansons de femme* composed in different Romance vernaculars generally share

the same basic characteristics, the female character who speaks through the Old Provençal poets has to a certain extent been influenced by the characteristics of the male voice. Whereas female speech is typically marked in woman's songs by an incantatory or archaic style, the female voice in Marcabru, for example, is more rationalizing: she is witty and forthright. In Earnshaw's view, it is just such a female persona that invites real women poets to compose troubadour songs, to speak out in their medium.

What we can know with certainty is that men and women were borrowing each others' voices as formalized by different poetic traditions, each combining characteristics of the aristocratic troubadour style with the popularizing woman's song—characteristics that may contrast or overlap in particular instances (cf. Mölk's typology for two perspectives within the popular register, *chanson de femme* and *chanson d'homme,* both opposed to the elevated style of troubadour lyric). Bec distinguishes between *féminité génétique,* where the poet is a woman, and *textualité fèminine,* where the voice is female but the poet is not necessarily ("'Trobairitz'" 258). This is a useful and necessary distinction for working with this corpus, but it does not guarantee that a given poem whose attribution is in dispute can be pronounced with certainty the work of a trobairitz or a troubadour. The personae created by identifiable male poets through the autobiographical claims of the first person are constructed as a game that revels in fictional role-playing, however tantalizingly the fictions cross over and play with a reality that can sometimes be historically documented. Even in the *sirventes,* a genre that frequently alludes to specific circumstances and real people, the poet creates a fiction of himself that does not quite coincide with his historical reality, as the most recent editors of Bertran de Born's poetry have so masterfully demonstrated (Paden, Sankovitch, Stäblein, eds.).

Women poets, no less than their male counterparts, may avail themselves of the possibilities of fiction, whether they speak in a voice identified with their proper name, with their title as lady, or in the typically anonymous voice of the popularizing genres (cf. Zink, "Remarques"). In a corpus like the troubadours', where a not inconsiderable group of women poets can be documented, it does not seem unreasonable to suppose that some of the unknown ladies or the anonymous female voices are invented by women. Where there is no specific reason to disqualify "anonymous" as a woman, we have admitted her poems to the trobairitz repertoire, in order to give readers the full range of female voices singing in the context of troubadour lyric. Thus, the *alba,* "En un vergier" (no. 34), and the *balada,* "Coindeta sui" (no. 33, also a kind of *chanson de mal mariée*), give readers access to two examples of this popularizing, anonymous female voice, which may also be observed elsewhere in the *balada,* "Quan lo gilos er fora" (cf. the *canso* with refrain, "Quan vei los praz verdesir").

A second issue raised by the question of gender and authorship involves the way scholars deal with manuscript attributions. As suggested above, these attributions are not always reliable: when do we decide to put them into question for the trobairitz? Ms. T attributes "Na Maria" (no. 10) to "nabietris deroman," easily recognizable as Lady Bietris de Romans (Zufferey 32). ("Bietris" has also been read as "Bieris".) Nevertheless, this attribution has frequently been discussed and rejected, because the poem in question is addressed to a lady in a language and style identical to those of the troubadour addressing his beloved. The resulting speculations that ensue include allegorical interpretations of Maria as the Virgin, discussions of possible lesbianism (rejected by Rieger, "Was Bieris?"), and the transformation of the poet's sex. Most recently, for example, Elizabeth

Wilson Poe has reanimated Schultz-Gora's suggestion and argued for reading the attribution as a reference to Alberico da Romano. She has, at the same time, elaborated an argument for putting into question the attributions of poems by Azalais d'Altier, Clara d'Anduza Iseut de Capion and Almuc de Castelnou, based on her reading of the poems themselves and Uc de Saint-Circ's authorship of many *vidas* and *razos*. Poe claims that Uc himself, the promotor of trobairitz, would be the poet behind all of these compositions—an argument that William Paden finds unconvincing ("Recent Studies" 111–12).

A *sirventes* (no. 28) against the defamation of women by *antic trobador* (old time troubadours), spoken by a woman's voice, is attributed to Raimon Jordan in ms. C. Although a number of scholars have noticed the possible discrepancy, Rieger is the first to include it in an anthology of trobairitz, along with two other *sirventes,* "Ab greu cossire" (here no. 29, attributed by its unique manuscript R to an unidentified P.Base and not included in Paden's checklist or Zufferey), and Gormonda de Monpeslier's "Greu m'es a durar" (no. 30). Gormonda's poem, a passionate and angry response to Guilhem Figueira's attack against Rome, "D'un sirventes far" (which furnishes the model stanza by stanza for Gormonda's defense of Rome: see Städtler, "The *Sirventes*"), was left out of Schulz-Gora and Bogin's anthologies and thus overlooked by Bec in his response to Bogin's edition ("'Trobairitz'" 237). Although women poets may not have been frequent participants in the political and moral arena of the *sirventes,* these few examples are precious reminders that medieval women and female voices can be heard even in discourses dominated by men.

The most disputed territory in the trobairitz repertoire concerns the *tensos* between male and female speakers. When Maria de Ventadorn invites Gui d'Ussel to participate in a *partimen* (a type of debate poem in which the two parties take up opposing sides on a question proposed by the initiator, also known as *joc partit*), scholars have no trouble recognizing that the female speaker in her *tenso* has been invented by a woman poet (though we have yet to determine what may be at stake in that identification). But the list of twenty-six *tensos* brought together in Angelica Rieger's edition of the trobairitz (twenty-three of which involve male and female speakers) includes many named and anonymous ladies where we cannot always be sure if we are dealing with historical women poets or *textualité féminine* created by male troubadours. Elias Cairel's historical existence is attested by his *vida,* but who is Ysabella, named only by the troubadour in their shared *tenso* (no. 18)? Who are the anonymous ladies debating with named poets like Bertran del Pojet (no. 15), Pistoleta (no. 17), and Raimon de las Salas (no. 24)? Medievalists have frequently pronounced such trobairitz to be fictions.

Ladies who debate with celebrated poets are especially vulnerable to speculations that they are simply literary fictions. Despite her named presence in "Si.us quier conseil" (no. 13) and the *razo* that accompanies it, Alamanda is frequently declared the creation of Giraut de Bornelh, since only his name appears in the fourteen manuscript attributions that identify the poem with the work of the "maestre dels trobadors" (Boutière 39). Rieger has recently argued, on the basis of intertextual allusions and historical clues, that Alamanda, whose name also appears in poems by Bertran de Born and Bernart Arnaut, was a real woman, Alamanda de Castelnou, whose tombstone can be seen at the Musée des Augustins in Toulouse ("Alamanda de Castelnau" 47–57). Rieger's demonstration may or may not convince (see Chambers and Paden, "Recent Studies" 109). The three

manuscripts that contain "Amics, en gran cossirier" (no. 25) name only Raimbaut, but many modern scholars have followed the suggestion of the Comtessa de Dia's *vida* and named her as the female speaker addressed only as *domna* in the *tenso*. Judging by the power of her poetic accomplishments, Alfred Jeanroy (2:257) even wonders if she might be the sole author of both voices. Using situational and verbal similarities between this *tenso* and the Comtessa de Dia's poems (especially the opening line of "Estat ai en greu cossirier"), Walter Pattison (27–30) suggests the process whereby her biographer may have invented the *vida*. He then uses the same kind of stylistic argument to link the *tenso* to Raimbaut d' Aurenga's corpus, since both speakers express ideas typical of that troubadour. Judging the lady's wit to be "more in keeping with Raimbaut's other works than those of the Countess" (157), Pattison concludes by giving sole authorship to Raimbaut, although none of his arguments excludes the possibility of a female poet debating the troubadour, whether or not she may be identified with the Comtessa de Dia (cf. Sakari's argument for identifying the *domna* as Azalais de Porcairagues, "Azalais Interlocutrice").

It does seem likely that some *tensos* between troubadours and anonymous ladies were fictional dialogues. When Raimbaut de Vaqueiras debates with a lady, whose Genoese language and earthy style contrast with the poet's elegant Provençal, the resulting parodic *tenso* reflects most probably the linguistic pyrotechnics of Raimbaut's own art, elsewhere displayed in his multilingual *descort* (but see Gaunt for a reading that credits the independence of the female speaker). When male and female speakers alternate phrases within the same line, as in Arnaut Plagues and Na Felipa's "Ben volgra midons saubes" (no. 20), we may find it difficult to believe that two poets have really invented the dialogue for two voices, even though the lady is named in the first of two *tornadas*. On the other hand, when a *tenso* between two male poets is recorded with one of them unidentified, scholars rarely raise the issue of fictionality (Gaunt 302).

In the corpus of nine or ten fictional *tensos* between male and female speakers discussed by Marianne Shapiro ("'Tenson'" 292–3, 293 n10, 299 n10), most of the designations regarding their fictionality are based on stylistic evaluations, rather than textual or historical evidence: the popular language and humor (e.g. Guillem Rainol d'Apt's "Quant aug chantar lo gal sus en l'erbos"), the obscenity of the speakers (e.g. Montan's "Eu veing vas vos, seigner"), or perhaps the frame supplied by the male poet's opening or closing stanza (e.g. Pistoleta's "Bona Domna, un conseill" [no. 17] and Guillem Rainol d'Apt's "Quant aug"). In a more recent evaluation of debate poems between men and women, Frank Chambers opts for fictional *tensos* composed by a male poet in sixteen out of twenty-two cases. When names in manuscript rubrics or poems cannot be substantiated with historical information, these evaluations tend to reflect subjective and culturally-determined assumptions about how "ladies" speak or what kind of humor they indulge in. In our concern to explore the gender question in the trobairitz corpus, it is particularly important to avoid falling once again into the trap of characterizing "woman," whether she is the poet outside the poem or a character within it, as an essence that can be neatly defined and delimited.

Witty insults and sexual innuendoes characteristic of the humor favored in many *tensos* remind us how the courtly register of lyric poetry plays implicitly—and sometimes explicitly—with the uncourtly. The register of the burlesque has often been excluded from the canon of troubadour lyric, whether in medieval manuscripts or in modern

anthologies, and much has probably been lost. Yet, as elsewhere in medieval literary traditions (cf. the Goliards in Latin lyric), the uncourtly functions in a kind of creative tension with the courtly model, defining and sometimes penetrating its shifting borders. If we judge by the scant manuscript evidence, female voices operating in the burlesque mode speak no less aggressively than male ones, as we see in the *tenso* between a *domna* and Peire Duran (no. 19). Must we assume that all these female speakers are fictions?

Given that, in a significant number of cases, we cannot determine with any certitude if the female speaker is created by a troubadour or a trobairitz, we may at times have no choice but to put aside the question of the poet's gender and the effect it might have on the kind of fiction created for the female voice. Perhaps our reading of the *tenso* between Raimbaut and an unidentified *domna* would not change in any significant way, whether we think it was composed by one poet or two. On the other hand, it may not always be so simple to put aside the sex of the poet, even if we cannot determine which it is. Sometimes it does matter if the author behind the fiction of a female speaker is really a man or a woman. We may read or react differently if we think a piece is written by a man or a woman.

For example, in an exchange between Raimon de las Salas and an anonymous *domna,* "Si.m fos grazis," the male poet's three stanzas begin like a *canso,* with two stanzas describing his lady's indifference and his pain. The third stanza addresses her directly and asks for a favorable glance (no. 24, 19–20: "humil semblaz/vas mi"). In the following two stanzas, the lady herself assures him of her love and puts the blame for her feigned indifference on the shoulders of *lauzengiers,* "una genz enoiosa e fera" (33: "troublesome and savage people"). If we agree with Chambers, who believes this lady is a fiction (since she says exactly what the troubadour wants to hear), we interpret the last two stanzas as a fantasy: troubadour lyric's most intense joys are frequently those of dream and poetry. Raimon may project the lady of his wishes into the "reality" of his song, but that reality remains hypothetical, limited to the confines of art. But what if a real woman poet responded to Raimon de las Salas and played the role of his beloved? Then seeing a lady, too, declaring her love, giving herself loyally and leaving her heart as pledge ("en gauge," 32), we might interpret the song as proof that *fin'amor* is not limited to Narcissistic projection by the male lover: mutual love can be declared within the realm of possibilities expressed in lyric (even if that does not happen often). The silent *domna* may occasionally speak for herself. Of course, this interpretation does not escape the confines and conventions of art; it simply includes more possibilities within it. Do we need to posit a woman poet in order to explore that second reading? What if the song's two voices were both composed by the male poet, but a woman performed the song with Raimon or another man? What if a man or a woman sings both roles?

The possibilities for speculation are endless, and this is precisely the game of fiction and illusion invited by troubadour lyric in general: any one of us can try on the song's expression of love; our own first person will each time move into the place of the singer, make the feelings our own, at least for the space of the song. With this song the stakes of assigning authorship may not seem very high, but elsewhere, especially in controversial areas that involve the balance of power between the sexes, our choices are not so innocuous (Bruckner, "Debatable Fictions").

The high percentage of *tensos* in the trobairitz repertoire contrasts with the troubadour corpus as a whole, dominated by the large proportion of *cansos* (only 194 *tensos* are

listed in István Frank's inventory of 2548 troubadour songs). The balance within the trobairitz corpus—however accidental it may be, given the likelihood that many poems have been lost—draws our attention to the way women's voices take an active role in dialogue with men's (in *"En Conselh"* Rieger gives an overview of the twentysix *tensos* included in her edition). It also reflects the degree to which the question of hierarchy and the balance of power between lovers and ladies functions as a major issue of troubadour lyric and a matter of dispute between its male and female interpreters. Where the troubadour's *canso* enacts through a single voice the reversed hierarchy of *fin'amor*—though with the power still ultimately held by the speaking poet/lover—the *tenso* asks questions about that balance of power within the more equal contest of the debate form. Jean-Charles Huchet has argued that the feminine Other (to which he reduces the trobairitz by denying their historical existence) puts into question the fundamental givens of the troubadours' poetic system. We might see this contestation rather as already inscribed in the *tenso,* one of the major lyric genres, even when it occurs between two male poets. The *tensos* remind us repeatedly that disagreement, different points of view, and different ideals, are as much a part of troubadour lyric as the shared motifs, vocabulary, and themes that, to an uninitiated public, make so many of the songs seem like the same song. But the introduction of a woman's point of view does make that *mise en question* more striking—and, especially important, introduces it not only in the male/female *tensos,* but in the *canso* as well.

The eleven *cansos* composed by women include some of the finest lyrics in the troubadour repertoire. In them we can see most vividly how the trobairitz are able to renew the troubadour's poetic system from within by combining in a variety of ways the different personae of women generally separated and fragmented by the male poets—the images of the desiring woman from *chansons de femme,* the *domna* of troubadour lyric, as well as the "feminized" "I" of the male poet/lover himself, reclaimed for the trobairitz' own female voice. Through the kaleidoscope of her songs, the trobairitz becomes at once woman, lady, and poet (for detailed analysis and comparison of the Comtessa de Dia's and Castelloza's strategies, see Bruckner, "Fictions"). Whether in the *canso,* the *tenso,* or other lyric genres represented in this corpus, we can see the women poets interacting with their male counterparts, setting up a dialogue that demonstrates their mastery and manipulation of a poetic system shaped by the troubadours (cf. Paterson's argument for individuality among the troubadours in *Troubadours and Eloquence*).

In the context of such a tradition, even when we listen to historical women poets speaking in the first person, we may never hear the direct, spontaneous expression of a "real" woman's voice. The trobairitz, like the troubadours, operate in a lyric whose fiction would have us believe its claims to speak truthfully from the heart. If the song succeeds, we may indeed believe—for the space of a performance. But the initiated public, who appreciates the game of *trobar* as it was played in the courts of Occitania, cannot forget that each of the trobairitz' songs (re)invents, within the varied parameters of a highly formalized lyric system, an individual voice whose difference can be heard only in interaction with other voices, male and female, from the brilliant and varied chorus of troubadour lyric.

MTB

Manuscripts Consulted

Manuscripts are often composite artefacts, compiled of parts copied by different scribes over a period of many years. For the most recent bibliography on troubadour manuscripts see Zufferey, *Recherches* 349–62 and Avalle, *I manoscritti*.

The following manuscripts were consulted for the preparation of this edition:

A Rome, Biblioteca Vaticana, lat. 5232; parchment; 13th century; Veneto; scribe from the Midi

B Paris, Bibliothèque Nationale, fr. 1592; parchment; 13th century; Veneto or Auvergne; scribe from the Midi

C Paris, Bibliothèque Nationale, fr. 856; parchment; 14th century; Narbonne

D Modena, Biblioteca Estense, α.R.4.4; parchment; 13th century; Veneto

F Rome, Biblioteca Vaticana, Chigi L. IV, 106; parchment; 14th century; Veneto

H Rome, Biblioteca Vaticana, lat. 3207; parchment; 13th century; Padua

I Paris, Bibliothèque Nationale, fr. 854; parchment; 13th century; Veneto

K Paris, Bibliothèque Nationale, fr. 12473; parchment; 13th century; Veneto

L Rome, Biblioteca Vaticana, lat. 3206; parchment; 14th century; Lombardy

M Paris, Bibliothèque Nationale, fr. 12474; parchment; 14th century; Lombardy

N New York, Pierpont Morgan Library, 819; parchment; 14th century; Mantua

O Rome, Biblioteca Vaticana, lat. 3208; parchment; 14th century; Veneto

Q Florence, Biblioteca Riccardiana, 2909; parchment; 14th century; Pavia-Cremona

R Paris, Bibliothèque Nationale, fr. 22543; parchment; 14th century; Toulouse

T Paris, Bibliothèque Nationale, fr. 15211; parchment; 15th century; Northern Veneto

V Venice, Biblioteca Marciana, fr. App. cod. XI; parchment; 1268; Catalonia

W Paris, Bibliothèque Nationale, fr. 844; parchment; 13th century;

France

a Florence, Biblioteca Riccardiana, 2814 and Modena, Biblioteca Estense, Campori g. N.8.4, 11, 12, 13; the two parts of a 1589 copy of an anthology compiled in the late 13th or early 14th century by Bernart Amoros of Auvergne, a cleric and student of troubadour poetics

"G" Barcelona, Biblioteca de Catalunya; late 14th century; Catalonia

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Note on the Texts

We have conceived of this edition as the script for a performance: a printed version of a script written six hundred years ago for performances in great halls, chambers and gardens, and a script for performance by our readers, in the imagination, in the classroom or among friends. As the editor of the Occitan texts, I have tried to mediate between the demands of past and present. On the one hand, the version of a poem or song that is found in a single manuscript is presented as faithfully as possible. On the other, we have printed texts in the Occitan language that are grammatically correct (which is not always the case in the manuscripts) and that can be read and performed in a fair approximation of the medieval song. Alas, we are not able to convey the musical tradition that must have been part of a medieval performer's formation.

Troubadour poetry has many characteristics associated with oral poetry (see, for example, Zumthor, *La poésie* 80–82). In fact, the surviving manuscripts of troubadour verse, some deluxe, comprehensive anthologies, some the notebooks of enthusiastic amateurs, were mostly compiled about a century after the flowering of troubadour culture, in the late thirteenth and fourteenth centuries in different regions of Mediterranean Europe. Nonetheless, evidence that the poetry had circulated both orally and in writing in the previous century is not scarce. A late thirteenth-century Italian illumination of a poet at work at his desk, pen in hand, tells us that early consumers took it for granted that troubadour song was generated in written form (Avalle, *La letteratura* 47–48; Rieger, "Ins e.l cor" 399). Poets and performers recorded their verse on parchment sheaves or scrolls, and at least two poets, Peire Vidal in the beginning of the thirteenth century and Guiraut Riquier at the end, edited their own poems for distribution. Sometimes it was the *joglar* or the patron who collected a poet's works and prepared them for dissemination.

The extant manuscripts preserve different versions of the poems and there are many ways to explain this phenomenon. Songs were transformed by the dynamic of performance and reception. For aesthetic or practical purposes troubadours reworked poems after they had been performed in public: with only minor changes to the *tornado,* a *canso* could be recycled as a troubadour moved from court to court. Variation in the poems appeared because parchment is perishable and scribes fallible. Errors were introduced when the language of the troubadours was a foreign language to scribes separated in time and space from Occitania. Often the director of a scriptorium and sometimes a scribe would intervene as editor of the material he was copying. However it is important to note that while some poems do vary significantly in the manuscripts, in general the frequency of variants in the troubadour corpus is not higher than that of any literary tradition that was not transmitted mechanically (Avalle, *La letteratura* 56–57).

The historical development of poetic anthologies can be reconstructed from the composition of extant manuscripts. Ordered series of poems by single authors like those prepared by Peire Vidal and Guiraut Riquier are preserved intact. Surviving manuscripts offer a glimpse of the earliest anthologies of Provençal poetry, which may date back to

the twelfth century. These anthologies were personal lyric collections, and poems by different authors are jumbled together, attributions of authorship often erroneous and variant readings frequent. One such "personal" anthology, a source for manuscript H (Vat. lat. 3207), may have consisted entirely of works by trobairitz (Marshall, "Trois fragments" 403). Rieger suggests it could have been composed by or for a woman ("Ins e.l cor" 390). H dates from the late thirteenth century (Careri, "Sul canzoniere" 101), and it contains trobairitz works not found elsewhere, including the exchange between Lombarda and Bernart Arnaut (no. 21), the *cobla* of Tibors (no. 36), "Dieus sal la terra e.l pais" (no. 35), and the *tenso* between Almuc and Iseut (no. 14). Half of the original folios are missing from the two quires that contain these poems and it seems plausible that some trobairitz works have been lost (see Avalle, *La letteratura* 89–92; 107–09; Marshall, "Trois fragments" 400–03; Rieger, "Ins e.l cor" 389–92). The second half of the thirteenth century marked the invention of the modern anthology: poems are grouped by author and organized by genre; the entire anthology is structured with consideration to chronological, aesthetic, or spiritual criteria (Avalle, *La letteratura* 84–91).

Examination of the manuscripts reveals that groups of them had common but evolving sources. There is no single "best" manuscript containing the "best" version of every poem; when editing troubadour verse, every version of a poem must be analyzed for its merits. A comparison of two manuscript renderings of the first poem of this anthology will serve to explain the kind of variation that is commonly found, and permit us to illustrate our editorial policy of preserving the reading of our base manuscript as long as it is valid and grammatically and metrically correct. Manuscript A (Vat. lat. 5232) and B (Paris, Bibl. Nat. fr. 1592) were both compiled in Italy or, as Zufferey contends, A in Italy and B in France (*Recherches* 314), from essentially the same source material in the late thirteenth century by natives of Provence. In spite of these similarities, the poem texts preserved in the two manuscripts show differences at every level. There are several reasons for the divergent texts: the source material was constantly evolving, the two scribes adhered to different principles of organization and edi-ting, the scribes had dissimilar orthographic habits, and the subsequent history of the manuscripts further differentiated them (Zufferey, *Recherches* 35–38). In the case of "Ab ioi et ab ioven m'apais," there are about a half dozen variant readings in AB. Some are purely orthographic, as in verse 24:

A *no.n dirant mas avinenssa*
B *no.n diran mas avinenssa*
AB (they say only pleasing things).

Other variants alter the text, but not meaning, as in verse 22:

A *que domna, pois ama a presen*
B *e domna, pois ama a presen*
A (for a lady, since she loves openly)
B (and a lady, since she loves openly).

Some change the message, as in line 13–14:

A *e qui que mal l'en retraia/no.l creza*
B *e qui que mal l'en retraia/non creza*
A (and whoever speaks ill of him/let him not believe him)
B (and whoever speaks ill of him/let him not believe it).

In these three cases we have not emended the base manuscript B. In line 36 where the grammar of B is clearly erroneous, we emend the text in accordance with A:

A *si.us plai, vostra mantenensa*
B *si us platz, vostra mantenensa*
AB (if you please, [lend me] your protection).

Both manuscripts contain an error in line 23 which violates the scheme of derivative rhyme operative throughout the poem:

AB *ia pois li pro ni li valen*
AB (since the worthy and valiant people).

A correction is made in our edition on the basis of D85 (Modena, Bibl. Estense α.R.4.4), the work of scribes in the second half of the thirteenth century in Veneto (Avalle and Cassamassima 19), which is generally very close to AB in its rendering of this poem. Either an editor/ scribe of D intervened independently and restored the only reading justified by the rhyme scheme:

D *ia pois li pro ni.ll avinen*
D (since the worthy and pleasant people),

or else he relied on another manuscript to correct the reading.

Two other manuscripts contain an important reading of the poem that is not found in AB. Like D, I (Paris, Bibl. Nat. fr. 854) and K (Paris, Bibl. Nat. fr. 12473) are thirteenth- or early fourteenth-century parchment manuscripts produced at professional scriptoria in Veneto from the same constantly evolving source material of ABD. DIK differ significantly from AB when naming the addressee in the *tornada*. The first line of the *tornada* in AB reads:

AB *Amics, la vostra valensa*
AB (Friend, your valor).

In DIK the line reads:

DIK Floris, la vostra valensa
DIK (Floris, your valor).

The reading in DIK is a *lectio difficilior* (literally, a more difficult, and often a more specific reading), here the *senhal* that may be associated with Raimbaut d'Aurenga (Rieger 621). Perhaps a personal collection like the one that was a source for H (which reads *Floris*), fell into the hands of the director of a Veneto scriptorium who emended the source material on that basis. Textual critics attribute greater authority to a *lectio difficilior* than to a more generic reading like *amics* (called a *lectio facilior,* or literally, an easier reading). However, *amics,* found in our base manuscript B, is valid and has therefore been preserved in our edition of the poem. The *lectio difficilior* is in the End Notes. Another example of a *lectio facilior* occurs in line 11 of the manuscript N version of Azalais de Porcairagues's "Ar em *difficilior* is in the End Notes. Another example of a *lectio facilior* occurs in line 11 of the manuscript N version of Azalais de Porcairagues's "Ar em al freg temps vengut."

"S'ie.us qier conseill, bella amia Alamanda" (If I ask your advice, lovely friend Alamanda), a *tenso* between the famous troubadour Guiraut de Bornelh and Alamanda, whom Rieger identifies as the noblewoman Alamanda de Castelnou, has been preserved in sixteen manuscripts. In contrast to most of the poems contained in this anthology, the manuscript tradition of this *tenso* presents significant variants in almost every line. The base manuscript for our edition is A, which opens with the words "S'ie.us qier." In manuscripts I and K the *tenso* begins "Conseil vos quier" (I seek advice from you). In A the first words of the second line are "No.1 mi vedetz" (don't refuse me), while the Italian manuscripts H and "a" begin the line with the words "Per dieu lo.m datz" (By God, give it to me). To give a third example of the significant variants found in this *tenso,* in the first line of stanza three, A reads "Non puosc mudar que contr'orguoill non gronda" (I can't help grumbling about pride), but in six other manuscripts (HNQRVa), *mudar* is replaced by *soffrir* (to suffer). The variants illustrate *movance,* or the movement of lyrics, usually within the metrical scheme, as they were recalled, reimagined, copied and recopied.

Our goals in editing the poems are to present texts that are faithful to the base manuscript, texts that are grammatically correct and metrically regular, and texts that makes sense and can be performed as an Occitan work. The goals are to some extent incompatible: only a diplomatic or facsimile edition is faithful to a manuscript. We have selected base manuscripts containing versions of the poems that could be printed with as little emendation as possible. The grammar has been corrected where it is erroneous, but the many variant forms and structures that characterize the Medieval Occitan poetic language are admitted. There are a few verses where the authority of the voice must have conveyed meaning that the essentially correct syntax does not quite manage to do, and at those points we have resisted emendation. The declension system, not always observed in the base manuscripts, is restored to all common nouns (see the discussion of Paden, Sankovitch, Stäblein eds., 97), except where correction would contravene the rhyme scheme. When the graphemes of a base manuscript cannot be read in a way that

reproduces a Medieval Occitan word, the orthography is emended. (We make the single generalized exception of printing the voiced dentolabial fricative as *v* in our texts, although it occurs as *u* in the manu-scripts.) We have normalized the orthography of place names within the texts, regularized rhymes, and treated metrical anomalies as errors. In the case of metrical anomalies and passages where the text makes no sense, emendations are based on the reading of a manuscript closely related to the base manuscript. When this is not possible, minor emendations to the text have been admitted, more substantial emendations relegated to the End Notes.

Fifteen of the works contained in this book have been preserved in a single manuscript. Again we edited these texts as conservatively as possible with the regularization of rhymes, correction of solecisms and metrical imperfections, and admission of a minimum of textual emendations of other sorts.

All emendations to the readings contained in the base manuscripts are italicized. In the interest of economy the critical apparatus is limited and focused on the points where our edition diverges from the base manuscript. The variants of other manuscripts that significantly alter meaning are also noted. Orthographic variants, readings that make no sense or are obviously erroneous, and variants that do not alter the sense of the verse are excluded.

Pertinent rubrics from the base manuscript are included in bold lettering. The standard form of poet's names is used in notes and headings that are not drawn directly from the manuscripts.

Manuscript punctuation consists, at most, of a point to mark the end of a line. Except where punctuation is necessary to clarify semantic, syntactic and rhetorical structures that are otherwise obscure, the use of punctuation in our edition is minimal.

Although modern editors usually normalize orthography, we prefer to alert readers to the different experience of reading in a manuscript culture, and for that reason have kept the manuscript spellings. In the manuscripts *cors* also occurs as *kors, qors* and *quors, voill* as *volh,* and *plaz* as *platz, plaç* or *plas*. A poem from a single folio offers diverse graphic forms because scribes ignored the concept of orthography. Furthermore, Occitania covered a vast and dialectically rich region that stretched from the Pyrenees in the south to the Loire in the north. Depending on origin and training, scribes wrote *canso* or *chanso, pois* or *puois*. Although it is commonly assumed that the troubadours used a *koine*, a common language that embraces generalized linguistic characteristics and avoids those most closely associated with a specific dialect, Marshall and Zufferey warn against minimizing the dialectal diversity that is intrinsic to troubadour poetics (Marshall, "Transmission;" Zufferey, *Recherches* 312). Of course the manuscripts do not present the trobairitz' own texts; they are the products of scribes who were separated from the auctorial moment by space and time. Older written forms are embedded in the more recent manuscripts and Italian, French and Catalan forms encroach on the Occitan.

Angelica Rieger's excellent edition of forty-six trobairitz lyrics, *Der Beitrag der Frau in der altokzitanischen höfischen Lyrik: Edition des Gesamptkorpus,* has been an invaluable tool. I have acknowledged our debt to Rieger at every point, and especially in the notes and brief discussions of evidence pertaining to the historical identities of the trobairitz. We urge readers to consult Rieger's critical apparatus for a more complete knowledge of the manuscript tradition of the trobairitz. We refer to Rieger's edition as "Rieger" throughout the book.

Numerous differences between the texts of the poems contained in this volume and Rieger's edition arise principally because we have reedited the texts from base manuscripts, and whenever an element that is not found in a base manuscript is interpolated into our edition, it is identified with italics. Rieger has, in most cases, edited poems on the basis of previous editions and accepted the manuscript emendations made by previous editors, signaling these emendations in the End Notes and not in the text of the poems. Our approach offers the advantage of greater consistency at several levels: italics in the text of a poem always indicate deviation from the manuscript source, and not, as in Rieger's edition, deviation from the manuscript source at some points, and at others, deviation from another edition of the poem. Orthographic normalization is consistent in our text: it occurs in rhyme words. Although Rieger claims that only rhyme words are regularized in her text (xi–xii), the orthographic, morphological and grammatical normalizations of previous editors are admitted in the poem texts and not signaled except in the Notes. The reevaluation of the manuscript texts has permitted us to retrieve, at several points, readings that had been transformed beyond recognition by a century or more of editorial intervention. We have also depended on the editions of Rieger and many generations of scholars in our effort to establish the text, and we acknowledge their contribution to our understanding throughout.

Finally, I want thank my colleagues for the many happy and instructive hours that we spent together. I would like to express my special gratitude to Mark Stansbury who guided me in the formatting of this book with great patience and expertise, to Professor Michael Connolly and Enric Bou for their assistance, and to the Biblioteca Riccardiana in Florence, Italy.

LAS

Note on the Translations

Amicx, tan ai d'ira e de feunia
quar no vos vey, que quant eu cug chantar
planh e sospir, per qu'ieu no puesc so far
a mas coblas que'l cors complir volria.
Clara d'Anduza

Friend, I'm in such rage and torment
because you're out of sight, that when I try to sing,
I complain and sigh, for I cannot, with my verses,
accomplish what I wish.

In the final lines of her *canso,* Clara d'Anduza laments an absence that has affected her process of composition. Here, her translator notes several absences that loom over the work of translating the poem. The lack most keenly felt is that of the music that would have accompanied her song. Then there is the loss of Clara's "unisounding" rhymes, mnemonic notes that shape her stanzas, binding them together on the page and in listeners' minds. Virtuosic rhyming was the essence of any claim to practice the art of *trobar,* but attempts to reproduce that rhyme in modern English entail unacceptable losses and distortions. I also sigh for the absence of a Romance system in which common nouns and adjectives have gender, so that abstractions like *dol* (sorrow, m.) and *ira* (anger, f.) join with *amicx* and *amiga,* with proper nouns and pronouns, in a dance of masculine and feminine. Most of all, the contemporary translator misses a shared cultural lexicon that allowed Clara d'Anduza's public to sense the sparks of anger in a phrase like *abaissador de joi e de joven* "bringers down of joy and youth", and savor juxtaposed opposites like *amicx/enemicx* friend/enemy, *amador/trichador* lover, traitor, *veser/departir* to see/to part, and *remirar/lonhar* to gaze/to separate.

My coauthors and I present our translations as guides to the workings of the Old Occitan texts. Accordingly, I have arranged lines and expressions in an order as parallel to the originals as possible without writing garbled, archaic, or arhythmic English. I have not supplied English words to account for every single Occitan lexeme: equivalents for *que* (the ubiquitous relative pronoun, conjunction, and filler-syllable) and for hard-working *en, ni,* and *ne* have been omitted at times, though not always. In fact, I do represent such function-words more frequently than I would if I were conforming to the poetic practice of any other language or era. To modern readers, an extensive apparatus of *because's, so that's, provided that's* and *although's* seems disastrously prosaic. But in this case, indices, subordinators and qualifiers are neither incidental nor superfluous. Rather, they lay out with obsessive exactitude the lover's logic of each song. Clara d'Anduza, for instance, chooses precise phraseology to damn her slanderers, inviting reader-listeners to calibrate the doubled negatives, measured intensifies, explicit

conditions and results by which she articulates her threat: "There's no man, *however much my enemy,*/that I *won't* love *if* I hear him approve of this/and *if* he disapproves, he *can't do or say anything* that pleases me *at all*." The trobairitz of "Per ioi que d'amor m'avegna," pleads cautiously and hypothetically: "Let him obey me *in this small way [d'aitant],* that by some agreeable responses he may keep my heart in joy." Ezra Pound may have prized the Occitan lyric for its limpid imagery and vigorous sounds, but an unbesotted look at the corpus shows that painstaking, often tortuous, argumentation and cajolery are equally crucial in the work of men and women troubadours, whose songs present a strange amalgam of Play, Performance and Persuasion. In discourse as in punctuation, I have tried to balance two concerns: on the one hand, a loyalty to the trobairitz' non-modern wit; on the other hand, an awareness that contemporary readers prefer poetry weighted with fewer explanatory strategies and bound by fewer logical connectors.

In the interest of readability, I have slighted the complexity of numerous polysemic terms. A glossary may give eleven valid equivalents of a term such as *ric,* a list including *rich, noble, precious, happy, pleased, fortunate, abundant,* and *vain,* but I have in each occurrence narrowed the choice to only one. Throughout the 36 poems, however, I have varied English equivalents for a single Occitan word: *franc* is *honest* in one poem, *open* in another; *semblansa* is *opinion* in one instance, *expression* in another; *razo* and its derivatives become *argument, defense, reason,* and *thing*. These shifts, plus our Guide to the Vocabulary, should convey some sense of the wide semantic fields in which key terms play. Similarly, in several instances (notably, the controversial Alaisina-Yselda *tenso*), identical Occitan words and phrases can be read in either sacred or secular contexts. We have sometimes privileged one frame of reference over another, while indicating the polyvalence in a note.

As principal translator, I take responsibility for the English versions of our texts and for their moments of awkwardness and imprecision. I am grateful that such moments are far less frequent than they would have been if the 36 translations had not passed through the sensitive, skillful hands of my coauthors. Each poem, before undergoing the last "planings and filings" (to borrow a troubadour image), was exhaustively discussed among the three of us. Many pleasurable, instructive hours were spent together poring over problems, weighing alternatives, choosing those imperfect solutions that best satisfied the team.

I would like to add that my participation in the project would have been much more arduous without help and encouragement from a colleague whose *lungo studio e grande amore* have greatly enriched the field of troubadour studies. Nathaniel Smith's kind tutelage, his broad knowledge of Occitan tradition, and his keen interest in its feminine exponents were invaluable to me, especially during months spent at a distance from my Boston collaborators. Thanks to him and other friends, the absences, imperfections, sighs and complaints have contributed to something present: a new group of songs awaiting their music.

SW

POEMS

1. La Comtessa de Dia, “Ab ioi et ab ioven m’apais”

I.

Ab ioi et ab ioven m’apais
e iois e iovens m’apaia,
que mos amics es lo plus gais
per qu’eu sui coindeta e gaia,
e pois eu li sui veraia
be.is taing q’el me sia verais,
c’anc de lui amar no m’estrais
ni ai cor que m’en estraia.

II.

Mout mi plai car sai que val mais
cel q’ieu plus desir que m’aia,
e cel que primiers lo m’atrais
Dieu prec que gran ioi l’atraia,
e qui que mal l’en retraia,
non creza, fors qu’ie.l retrais,
c’om cuoill maintas vetz los balais
ab q’el mezeis se balaia.

III.

Dompna que en bon pretz s’enten
deu ben pausar s’entendenssa
en un pro cavallier valen
pos ill conois sa valenssa
que l’aus amar a presenssa,
e dompna, pois ama a presen,
ia pois li pro ni.ll’*avin*en
no.n diran mas avinenssa.

IV.

Q'ieu n'ai chausit un pro e gen
per cui pretz meillura e genssa,
larc et adreig e conoissen,
on es sens e conoissenssa;
prec li non aia *crez*enssa,
ni hom no.il puosca far crezen
q'ieu fassa vas lui faillimen,
sol non trob en lui faillensa.

1. La Comtessa de Dia, "Ab ioi et ab ioven m'apais"

I.

I feed on joy and youthfulness
and joy and youthfulness content me;
since my friend is the most cheerful
I am cheered and charmed by him,
and because I'm true to him,
it's well that he be true
to me; I never stray from loving him
nor do I have the heart to stray.

II.

I'm pleased to know there's so much worth
in him, the one that I most wish would have me;
I pray that God may bring great joy
to the one who first brought him to me.
May he disbelieve whoever speaks
false words to him, and believe what I say,
for many people bind brooms
and with those brooms are swept away.

III.

The lady who has faith in virtue
surely ought to put her faith
in a knight of heart and worth;
since she knows how worthy he is,
let her dare reveal she loves him;
a lady who reveals her love
hears virtuous, pleasant people
say only pleasing things about her.

IV.

For I've chosen one who's brave and noble
in whom worth becomes ennobled:
openhanded, agile, knowing,
full of knowledge and good sense.
I pray that he not believe,
and that none can make him believe
I'm failing him, always provided
that I find no fault in him.

V.

Amics, la vostra valenssa
sabon li pro e li valen,
per q'ieu vos qier de mantenen
si.us pla*i* vostra mantenenssa.

V.

My friend, brave, worthy persons
know your worth,
and so I ask you presently:
please lend me your protecting presence.

2. La Comtessa de Dia, "A chantar m'er de so q'ieu no volria"

La Comtessa de Dia

I.

A chantar m’er de so q’ieu no volria,
tant me rancur de lui cui sui amia,
car eu l’am mais que nuilla ren que sia;
vas lui no.m val merces ni cortesia
ni ma beltatz ni mos pretz ni mos sens,
c’atressi.m sui enganada e trah*i*a
com degr’esser s’ieu fos desavinens.

II.

D’aisso.m conort car anc non fis faillenssa,
amics, vas vos per nuilla captenenssa,
anz vos am mais non fetz Seguis Valenssa,
e platz mi mout que eu d’amar vos venssa,
lo mieus amics, car etz lo plus valens;
mi faitz orgoil en digz et en parvenssa
e si etz francs vas totas autras gens.

III

Meraveill me cum vostre cors s’orgoilla,
amics, vas me per q’ai razon qe.m doilla;
non es ies dreitz c’autr’amors vos mi toilla
per nuilla ren qe.us diga ni.us *a*coilla,
e membre vos cals fo.l comenssamens
de nostr’amor, ia Dompnedieus non vuoilla
q’en ma colpa sia.l departimens.

IV.

Proessa grans q’el vostre cors s’aizina
e lo rics pretz q’avetz m’en ataina,
c’una non sai loindana ni vezina
si vol amar vas vos no si aclina;
mas vos, amics, et*z* ben tant conoissens
que ben devetz conoisser la plus fina,
e membre vos de nostres covinens.

V.

Valer mi deu mos pretz e mos paratges
e ma beutatz e plus mos fins coratges,
per q'ieu vos man lai on es vostre estatges

2. La Comtessa de Dia, "A chantar m'er de so q'ieu no volria"

I.

I must sing of what I'd rather not,
I'm so angry about him whose friend I am,
for I love him more than anything;
mercy and courtliness don't help me
with him, nor does my beauty, or my rank, or my mind;
for I am every bit as betrayed and wronged
as I'd deserve to be if I were ugly.

II.

It comforts me that I have done no wrong
to you, my friend, through any action;
indeed, I love you more than Seguis loved Valenssa;
it pleases me to outdo you in loving,
friend, for you are the most valiant;
you offer prideful words and looks to me
but are gracious to every other person.

III.

It amazes me how prideful your heart is
toward me, friend, for which I'm right to grieve;
it isn't fair that another love take you away
because of any word or welcome she might give you.
And remember how it was at the beginning
of our love; may the Lord God not allow
our parting to be any fault of mine.

IV.

The great valor that dwells in your person,
and the high rank you have, these trouble me,
for I don't know a woman, far or near,
25 who, if she wished to love, would not turn to you;
but you, friend, are so knowing,
you surely ought to know the truest one,
and remember what our agreement was.

V.

My rank and lineage should be of help
30 to me, and my beauty and, still more, my true heart;
this song, let it be my messenger;
esta chansson que me sia messatges,
e voill saber, lo mieus bels amics gens,
per que m'etz vos tant fers ni tant salvatges,
35 no sai si s'es orgoills ni mals talens.

VI.

Mas aitan plus vuoill li digas, messatges,
q'en trop orgoill ant gran dan maintas gens.
therefore, I send it to you, out in your estate,
and I would like to know, my fine, fair friend,
why you are so fierce and cruel to me.
35 I can't tell if it's from pride or malice.

VI.

I especially want you, messenger, to tell him
that too much pride brings harm to many persons.

3. La Comtessa de Dia, "Estat ai en greu cossirier"

La Comtessa de Dia

I.

Estat ai en greu cossirier
per un cavallier q'ai agut,

e vuoil sia totz temps saubut
cum eu l'ai amat a sobrier.
Ara vei q'ieu sui trahida
car eu non li donei m'amor
don ai estat en gran error
en lieig e qand sui vestida.

II.

Ben volria mon cavallier
tener un ser e*n* mos bratz nut,
q'el s'en tengra per ereubut
sol q'a lui fezes cosseillier;
car plus m'en sui abellida
no fetz Floris de Blanchaflor;
eu l'autrei mon cor e m'amor,
mon sen, mos huoills *e* ma vida.

III.

Bels amics, avinens e bos,
cora.us tenrai e*n* mon poder,
e que iagues ab vos un ser,
e qe.us des un bais amoros?
Sapchatz gran talan n'auria
qe.us tengues en luoc del marit
ab so que m'aguessetz plevit
de far tot so qu'eu volria.

3. La Comtessa de Dia, "Estat ai en greu cossirier"

I.

I have been sorely troubled
about a knight I had;
I want it known for all time
how exceedingly I loved him.
Now I see myself betrayed
because I didn't grant my love

to him; I've suffered much distress
from it, in bed and fully clothed.

II.

I'd like to hold my knight
in my arms one evening, naked,
for he'd be overjoyed
were I only serving as his pillow,
and I am more pleased with him
than Floris with his Blanchaflor.
To him I grant my heart, my love,
my mind, my eyes, my life.

III.

Fair, agreable, good friend,
when will I have you in my power,
lie beside you for an evening,
and kiss you amorously?
Be sure I'd feel a strong desire
to have you in my husband's place
provided you had promised me
to do everything I wished.

4. La Comtessa de Dia, "Fin ioi me dona alegranssa"

La Contessa de Dia

I.

Fin ioi me dona alegranssa
per qu'eu chan plus gaiamen,
e no m'o teing a pensanssa
ni a negun penssamen,
car sai que son a mon dan
li fals lausengier truan
e lor mals diz non *m'*esglaia,
anz en son dos tanz plus gaia.

II.

En mi non a*n* ges fianssa
li lausengier mal dizen,
c'om non pot aver honranssa
qu'*a* ab els acordamen,
qu'ist son d'altrestal semblan
com la nivol que s'espan
qe.l sole*lh*s en pert sa raia,
per qu'eu non am gent savaia.

III.

E vos, gelos mal parlan,
no.*u*s cuges qu'eu m'*a*n tarçan
que iois e iovenz no.m plaia
per tal que dols vos deschaia.

4. La Comtessa de Dia, "Fin ioi me dona alegranssa"

I.

Happiness brings me pure joy
which makes me sing more cheerfully,
and I have no heavy thought
nor any heaviness at all
from knowing that my harm
is sought by those mean, lying gossips;
their false words don't frighten me
but only make me twice as cheerful.

II.

In me the false-speaking gossips
find no ally,
for no one can be honored
who conspires with them;
they're exactly like
the fog that spreads

15 and makes the sun lose brightness;
for that I love no wicked people.

III.

And you, foul-tongued, jealous man,
don't think that I'll be slow
to please myself with joy and youth
20 just because it may upset you.

5. Castelloza, "Ia de chantar non degra aver talan"

Na Castelloza

I.

Ia de chantar non degra aver tal*a*n
car on mais cha*n*
e pieitz me vai d'amor,
que plaing e plor
5 fant en mi lor estatge,
car en mala merce
ai mes mon cor e me,
e s'*e*n breu no.m rete,
trop ai faich lonc badatge.

II.

10 Ai! bels amics, sivals un bel semblan
mi faitz enan
q'ieu muoira de dolor,
q*e* l'amador
vos tenon per salvatge,
15 car ioia no.m ave
de vos, don no.m recre
d' amar per bona fe
totz temps ses cor volatge.

III.

Mas ia vas vos non aurai cor truan
20 ni plen d'engan,
si tot vos n'ai peior,
c'a grand honor
m'o teing e*n* mon coratge,
anz pens qan mi sove
25 del ric pretz qe.us mante
e sai ben qe.us cove
dompna d'aussor paratge.

IV.

Despois vos vi fui al vostre coman
et anc per ta*n,*
30 amics, no.us n'aic meillor,
que preiador
no.m mandetz ni messatge

5. Castelloza, "Ia de chantar non degra aver talan"

I.

I should never have the wish to sing
because the more I sing
the worse it goes for me in love;
laments and tears
5 find their home in me,
for I have placed my heart, my self
where there's no mercy;
if he does not accept my service soon,
I will have stayed too long.

II.

10 Ah! Fair friend, show at least one
gracious look
to me before I die of grief;
all lovers
consider vou a beast

15 for no joy comes to me
from you whom I don't fail
to love most faithfully
at all times, with no change of heart.

III.

My heart will never betray you
20 nor seek to trick you,
though I have the worst from you;
for in my heart
I take it as an honor;
indeed, I'm sure, when I remember
25 the rich merit that exalts you,
that you deserve
a lady of higher lineage than mine.

IV.

Since I saw you, I've been at your command,
and for my pains,
30 friend, I've had nothing better from you:
you send no plea-bearer or messenger;
que ia.m viretz lo fre,
amics, non fassatz re.
35 Car iois no mi soste
a pauc de dol non ratge.

V.

Si pro.i agues, be.us membri'en chantan
q'aic vostre gan
q'enbliei ab gran temor,
40 puois aic paor
qe i aguessetz dampnatge
d'aicella qe.us rete,
amics, per q'ieu desse
l*o* tornei, car ben cre
45 q'eu non ai poderatge.

VI.

Dels cavalliers conosc que *i* fant *lor dan,*
car ia prei*a*n
dompnas plus q'ellas lor,
c'autra ricor
50 no.i ant ni seignoratge,
que pois dompna s'ave
d'amar, preiar deu be
cavallier, s'en lui ve
proeza e vassalatge.

VII.

55 Dompna Na Mieils, ancse
am so don ma*l* mi ve,
car cel qui pretz mante
a vas mi cor volatge.

VIII.

Bels Noms, ges no.m recre
60 de vos amar iasse
car viu en bona fe,
bontatz e ferm coratge.
as for turning in my direction,
friend, you do no such thing!
Because no joy sustains me,
35 I'm all but mad with grief.

V.

If it helped me, I'd remind you, singing,
that I had your glove,
the one I stole in fear and trembling;
then I feared
40 you would be harmed
by the lady who has your service;
so, friend, at once
I gave it back, because I know

I have no rightful claim.

VI.

45 I know knights who harm themselves
when they plead
with ladies more than ladies plead with them,
for no further rank
or power is gained by it;
50 so when it happens that a lady
loves, she ought to court
the knight if she sees
prowess and knightly worth in him.

VII.

Lady-the-Best, I always
55 love what brings me harm,
for he who upholds merit
has an inconstant heart towards me.

VIII.

Fair Name, I never fail
to love you at all times,
60 for I dwell where there's good faith,
good will and constant heart.

6. Castelloza, "Amics, s'ie.us trobes avinen"

Na Castelloza

I

Amics, s'ie.us trobes avinen,
humil e franc e de bona merce,
be.us amera, quand era m'en sove
q'us trob vas mi mal e fellon e tric,
5 e fauc chanssos per tal q'eu fassa auzir
vostre bon pretz, dond eu non puosc sofrir

que no.us fassa lauzar a tota gen,
on plus mi faitz mal et adiramen.

II

Iamais no.us tenrai per valen
ni.us amarai de bon cor e de fe
tro que veirai si ia.m valria re
si.us mostrava cor fellon ni enic;
non farai ia, car no vuoil puscatz dir
q'ieu anc vas vos agues cor de faillir,
c'auriatz pois caique razonamen
s'ieu fazia vas vos nuill falimen.

III

Eu sai ben c'a mi est*a* gen,
si be.is dizon tuich que mout descove
que dompna prei a cavallier de se
ni que.l teigna totz temps *tan lonc pressic,*
mas cel q'o ditz non sap ges ben gauzir
q'ieu vuoill proar enans qe.m lais morir
qe.l preiar ai un gran revenimen
qan prec cellui don ai greu pessamen.

IV.

Assatz es fols qui m'en repren
de vos amar, pois tant gen mi cove,
e cel q'o ditz non sap cum s'es de me,
ni no.us vei ges aras si cum vos vic,
qan me dissetz que non agues cossir
que calc'ora poiria endevenir
que n'auria enqueras gauzimen,
de sol lo dich n'ai eu lo cor gauzen.

6. Castelloza, "Amics, s'ie.us trobes avinen"

I.

Friend, if I had found you kind,
humble, frank and merciful,
I'd love you well; but now I recall
that I find you evil, harsh and false to me.
I sing in order to make known
your great worth and therefore cannot stand
not to have you praised by everyone
just when you most harm and rile me.

II.

I will never hold you worthy
nor will I love you with good and faithful heart
until I see if it would help me
to have a harsh or evil heart toward you.
But no, not that! I don't want to enable you
to say my heart was ever false
to you for then you'd have an argument
against me if I failed in any way.

III.

I know this is a fitting thing for me,
though everybody says it isn't proper
for a lady to plead her case with a knight,
or to make such long speeches to him;
he who says this has no knowledge of true joy.
I'd like to prove, before I let death come,
that in pleading I feel well renewed
when I court the one who gives me heavy pain.

IV.

He's a great fool who blames me
for loving you, because it suits me well,
and one who says this knows not how it is
with me. Nor do I see you now as I saw you
when you told me not to worry
because at any moment it might happen
that I would have joy again;

just these words fill my heart with joy.

V.

Tot'autr'amor teing a nien,
e sapchatz ben que mais iois no.m soste
mas lo vostre que m'alegra e.m reve
on mais en sent d'afan e de destric,
e.m cuig ades alegrar e gauzir
de vos, amics, q'ieu non puosc convenir,
ni ioi non ai, ni socors non aten
mas sol aitant qan n'aurai en dormen.

VI.

Oimais non sai qe.us mi presen,
que cercat ai et ab mal et ab be
vostre dur cor don lo mieus no.is recre,
e no.us o man q'ieu mezeussa.us o dic
qu'enoia me si no.m voletz gauzir
de calque ioi, e si.m laissatz morir
faretz pechat e serai n'en tormen
e seretz ne blasmatz vilanamen.

V.

I count all other love as nothing;
you can be sure no joy sustains me
except yours, which cheers and revives me
when most I feel the anguish and distress
of it; and now I think I'll take pleasure and joy
in you, friend whom I cannot summon;
I have no joy, nor do I expect help
except as much as I will have in sleeping.

VI.

From now on, I don't know how to act
with you: I've studied, with good and bad intent,
your hard heart, from which mine does not shrink;
and I'm not sending this, I'm telling you myself:

45 I'm angry if you refuse me
any joy, and if you let me die
you'll commit a sin. I'll be in torment,
and you'll be vilely blamed.

7. Castelloza, "Mout avetz faich lonc estatge"

Na Castelloza

I.

Mout avetz faich lonc estatge,
amics, pois de mi.us partitz,
et es mi greu e salvatge
car me iuretz e.m plevitz
5 que als iorns de vostra vida
non acsetz dompna mas me,
e si d'autra vos perte
mi avetz morta e trahida,
c'avia en vos m'esperanssa
10 que m'amassetz ses doptanssa.

II.

Bels amics, de fin coratge
*v*os am*ei* puois m'abellitz,
e sai que fatz hi follatge
que plus m'en etz escaritz
15 c'anc non fis vas vos ganchi*d*a,
e si.m fasetz mal per be
be.us am e no m'en recre,
mas tant m'a amors sazida
qu'eu non cre que benananssa
20 puosca aver ses vostr'amanssa.

III.

Mout aurai mes mal usatge
a las autras amairitz,

c'om sol trametre messatge
e motz triatz e chausitz,
et eu tenc me per garida,
amics, a la mia fe,
qan vos prec, c'aissi.m cove,
qe.ill plus pros n'es enriquida
s'a de vos cal*c'aon*danssa
de baisar o d'acoindanssa.

7. Castelloza, "Mout avetz faich lonc estatge"

I.

You've stayed a very long time away
from me, my friend, since you departed,
and I find it harsh and grim,
because you pledged and swore
that all your days
you'd have no lady besides me;
and if you're attending to another,
you have murdered and betrayed me,
for in you I had my hope
that you would love me without wavering.

II.

Fair friend, with true heart
I loved you because you pleased me;
I know it's foolish of me,
for you've abandoned me more often
than I've wronged you;
and though you return me harm for good,
I truly love you and do not shrink
from it; but love has seized me so
that I don't think any blessing
can be mine without your love.

III.

I'll set a very poor example
to other loving ladies:
usually a man sends messages,
well-chosen and selected words,
25 while I consider myself healed,
friend, truthfully,
when I court you, for that suits me;
the noblest lady is exalted
to obtain the gift
30 of your kisses or embraces.

IV.

Mal ai'eu s'anc cor volatge
vos aic, ni.us fui camiairitz,
ni drutz de negun paratge
per mi non fo encobitz,
35 anz sui pensiva e marrida
car de m'amor no.us sove
e si de vos iois no.m ve,
tost mi trobaretz fenida,
car per pauc de malananssa
40 mor dompna s'om tot no.il lanssa.

V.

Tot lo maltraich e.l dampnatge
que per vos m'es escaritz
vos grazir fa*n* mo*s* lignatge
e sobre totz mos maritz,
45 e s'anc fetz vas mi faillida
perdon la.us per bona fe,
e prec…
…qand auretz auzida
ma chansson qe.us fai fianssa,
50 sai trobetz bella semblanssa.

IV.

May evil take me if my heart was ever fickle
toward you, or if I was untrue.

nor have I ever desired
another lover of any lineage;
rather I'm pensive and dismayed,
for you forget my love;
if I don't have some joy from you,
you will soon find me dead;
for a lady all but dies of her sickness
if no man treats it.

V.

For all the damage and the harm
that come to me from you
my family thanks you,
especially my husband.
If ever you have failed me,
I pardon you in all good faith
and pray [that you will come to me]
as soon as you have heard
my song, for I promise
that you'll find warm welcome.

8. Anonymous, "Per ioi que d' amor m'avegna"

I.

*P*er ioi que d'amor m'avegna
no.m calgra ogan esbaudir,
qu'eu non cre qu'en grat me tegna
cel c'anc non volc hobesir
mos bos motz ni mas chansos,
ni anc no fon lasaz s*o*s
qu'ie.m pogues de lui sofrir,
ans tem que.m n'er a morir
…c'ab tal autra regna
don per mi no.s vol partir.

II.

*P*artir m'en er, mas no.m degna,
que morta m'an li conssir,
e pos no. ill platz que.m retegna
vueilla.m d'aitant hobesir
c'ab sos avinenz respos
me tegna mon cor ioios,
e ia a sidonz non tir
s'ie.l fas d'aitan enardir
qu'ieu no.l prec per mi que.s tegna
de leis amar ni servir.

III.

*L*eis serva mas mi.n revegna
que no.m lais del tot morir
…que m'estegna
s'amors don me fa languir.
Hai! amics, valenz e bos,
car es lo meiller c'anc fos
non vuillaz c'aillors me vir,
mas no.m volez far ni dir
con eu ia iorn me captegna
de vos amar ni grasir.

IV.

*G*rasisc vos con que m'en pregna
tot lo maltrag e.l consir,
e ia cavaliers no.s fegna
de mi, c'u*n* sol non desir;

8. Anonymous, "Per ioi que d'amor m'avegna"

I.

To delight in any joy that love might bring
will not concern me soon,
for I don't think he holds me dear,
the one who never wishes to obev

5 my good words or songs;
nor was any music ever woven
that would enable me to do without him;
so I fear it will be mine to die
…for he dwells with another
10 and won't part from her for my sake.

II.

I must depart; he no longer prizes me,
for I've been killed by painful thoughts,
and since it doesn't please him to retain me,
let him obey me in this small way:
15 that by some agreeable responses
he may keep my heart in joy.
And let it not distress his lady
that I make him just this bold,
for I don't ask him, for my sake, to cease
20 loving or serving her.

III.

Let him serve her but return to me
so that I may not die entirely.
…that I am ruined
by his love which makes me languish.
25 Ah, worthy and good friend,
for you're the best that ever was,
don't let me turn away;
but you don't want to do or say
what might one day keep me
30 from loving or thanking you.

IV.

I praise you, whatever may befall me
from all the ill use and painful thought,
and let no knight ever make claims
on me, for I don't want a single one,
35 bels amics, si faz fort vos
on tenc lo*s* oilz amb*e*dos:

e plaz me can vos remir,
c'anc tan bel non sai chausir.
Dieus prec c'ab mos bratz vos segna
40 c'autre no.m po*t* enriquir.

V.

*R*ica soi ab que.us suvegna
com pogues en luec venir
on eu vos bais e.us estregna
c'ab aitan pot revenir
45 mos cor*s,* ques es enveios
de vos mout e cobeitos;
amics, no.m laissatz morir,
pueis de vos no.m puesc gandir
un bel semblan que.m revegna
50 *f*aiz que m'ausiza.l consir.
35 fair friend, so great is my desire for you
on whom I fix both eyes;
it truly pleases me to gaze at you
for I couldn't find another one as fair.
God, I pray that I may press you in my arms
40 for no one else can so enrich me.

V.

I am rich as long as you remember
how I might come to a place
where I could embrace and kiss you;
with only that my heart
45 can revive—it's so desirous
of you and full of yearning.
Friend, don't let me die;
since I can't leave you,
show a kind face that may revive me
50 and kill the painful thought.

9. Clara d'Anduza, "En greu esmay et en greu pessamen"

Clara d'Anduza

I.

En greu esmay et en greu pessamen
an mes mon cor et en granda error
li lauzengier e.lh fals devinador,
abayssador de ioy e de ioven,
qar vos q'eu am mais que res qu'el mon sia
an fait de me departir e lonhar
si q'ieu no.us puesc vezer ni remirar,
don muer de dol, d'ira e de feunia.

II.

Selh que.m blasma vostr'amor ni.m defen
no podon far en re mon cor mellor
ni.l dous dezir qu'ieu ai de vos maior
ni l'enveya ni.l dezir ni.l talen,
e non es hom, tan mos enemicx sia,
si.l n'aug dir ben, que no.l tenha en car,
e si.n ditz mal, mais no.m pot *dir* ni far
neguna re que a plazer me sia.

III.

Ia no.us donetz, belhs amicx, espaven
que ia ves vos aia cor trichador,
ni qu'ie.us camge per nul autr'amador
si.m pregavon d'autras donas un cen,
qu'amors que.m te per vos en sa bailia
vol que mon cor vos estuy e vos gar
e farai o, e s'ieu pogues emblar
mon cors, tals l'a que iamais non l'auria.

IV.

Amicx, tan ai d'ira e de feunia
quar no vos vey, que quant yeu cug chantar,
planh e sospir per qu'ieu no puesc so far

a mas coblas que.l cors complir volria.

9. Clara d'Anduza, "En greu esmay et en greu pessamen"

I.

In grave distress, grave trouble,
and great confusion my heart is thrown
by slanderers and treacherous spies,
bringers down of joy and youth,
for you whom I love best in all the world
they've stolen and sent away from me
so I can't see or gaze at you
and am dying of grief, torment, and anger.

II.

He who blames or forbids my loving you
cannot in any way amend my heart
nor increase the sweet desire I have for you
nor the wish, nor the desiring, nor the yearning;
and there's no man, however much my enemy,
that I won't love if he speaks well of my friend;
if he speaks ill, he cannot say or do
anything at all that pleases me.

III.

Have no fear, fair friend,
that my heart will ever be false to you,
or that I'll exchange you for another
even if a hundred other ladies beg me.
Love that has me in its power because of you
commands my heart to enclose and keep you,
which I will do; yet someone has my body
who never would, if I could steal it back.

IV.

Friend, I'm in such rage and torment

because you're out of sight, that when I try to sing,
I complain and sigh, for I cannot, with my verses,
accomplish what I wish.

10. Bietris de Roman, "Na Maria, pretz e fina valors"

Na Bietris de Roman

I.

Na Maria, pretz *e* fina valors
e.l gioi e.l sen e la fina beutatz
e l'acuglir e.l pretz e las onors
e.l gent parlar e l'avinen sola*tz*
5 e la do*u*z cara e la gaia acundan*s*a
e.l ducz esgart e l'amoros se*m*blan,
*q*e son e*n* vos, don non avetz egansa,
me fan traire vas vos s*e*s cor truan.

II.

Per *q*e vos prec, si.*u*s platz, *q*e fin' amors
10 e gausiment et doutz umilitatz
me puosca far ab vos tan de socors,
*q*e mi donetz, bella do*m*pna, si.*u*s platz,
so don plus ai d'aver gioi esperansa,
*c*ar en vos ai mon cor e mon tal*a*n
15 e per vos ai tut so c'ai d'alegransa
e per vos vauc mantas ves sospiran.

III.

E car beutas e valors vos enansa
sobra tutas, c'una no.*u*s *e*s denan,
vos prec, se.*u*s plas, per so *q*e.*u*s es onransa,
20 *q*e non ametz entendidor truan.

IV.

Bella dompna, cui pretz e gioi enansa,

e gient parlar, a vos m*a*s coblas man,
car e*n* vos es gauss' *e* alegransa
et tut lo ben c'om e*n* dona deman.

10. Bietris de Roman, "Na Maria, pretz e fina valors"

I.

Lady Maria, the virtue and pure worth
and joy and wisdom and pure beauty
and graciousness and virtue and honor
and noble speech and lovely company
and sweet face and cheerful manner
and sweet gaze and amorous expression,
these things, in which no one equals you,
draw me to you with no deceitful heart.

II.

For this I beg you, please, to let pure love,
delight, and sweet humility
give me the help I need with you
so you will grant me, lovely lady, please,
what I most hope to enjoy;
for in you lie my heart and my desire:
I have all my happiness because of you,
I'm sighing many sighs because of you.

III.

As beauty and worth exalt you
above all other women (none surpass you)
I pray you, please (for this will bring you honor)
not to love any false admirer.

IV.

Lovely lady, exalted in virtue, joy
and noble speech, I send my song to you,
because in you live gaiety and happiness

and every quality one looks for in a lady.

11. Azalais de Porcairagues, “Ar em al freg temps vengut”

N’Alasais de Porcaragues

I.

Ar em al freg temps vengut
que.l gells e.l neus e la faingna,
e.*l* auçellet estan mut
c’us de chantar non s’afraigna,
e son sec li ram pels plais
que flors ni foilla no.i nais
ni rrossignols no i crida
que l’am’e*n* mai me rreissida.

II.

Tant ai lo co*r* deseubut
per qu’eu soi a toz estraigna,
e sai que l’om a perdut
molt plus tost que non gasaingna,
e s’ieu faill ab motz verais
d’Aurenga me moc l’esglais,
per qu’eu m’estauc esbaida
e.n pert solatz en partida.

III.

Dompna met mot mal s’amor
que ab ric ome pla*i*deia,
ab plus aut de vavasor,
e s’ill o fai il folleia,
car so diz om en Veillai
que ges per ricor non vai,
e dompna que n’es chauzida
en tenc per envilanida.

IV.

Amic ai de gran valor
que sobre toz seignoreia,
e non a cor trichador
vas me que amor m'autreia.
Eu dic que m'amors l'eschai
e cel que dis que non fai,
Dieus li don mal'esgarida,
qu'eu m'en teing fort per guerida.

11. Azalais de Porcairagues, "Ar em al freg temps vengut"

I.

Now we are come to the cold time
when there's snow and ice and sludge
and the little birds are mute,
not one attempts to sing,
and the boughs are bare in hedges;
neither flower nor leaf is sprouting there,
nor, calling there, the nightingale
who wakes my soul in May.

II.

My heart's in such disarray
that I am estranged from everyone;
I know that we have lost
in less time than it took to gain.
And if truthful words fail me,
it's that my grief comes from Aurenga,
and leaves me confounded,
so I've nearly lost my comfort.

III.

A lady places her love poorly
when she seeks out a man of wealth

higher than a vavassor.
If she does, she's acting foolish,
for people in Veillai say this:
love does not go with riches.
If a lady's known for that
I consider her dishonored.

IV.

I have a friend of utmost worth,
higher than all the others.
He doesn't have a treacherous heart
towards me, for he grants me love.
I say that my love falls to him,
and God send evil luck
to the one who says it is not so,
for I consider myself safe.

V.

Bels amics, de bon talan,
son ab vos toz iorz en gua*t*ge,
corteza *e* de bel semblan,
sol no.m demandes outra*t*ge;
tost en veirem a l'assai
qu'en vostra merce.m metrai;
vos m'aves la fe plevida
que no.m demandes faillida.

VI.

A Dieu coman Belesgar
e plus la siutat d'Aurenga
e Gloriet'e.l caslar
e lo seignor de Proenza,
e tot cant vol mon ben lai
e l'are on son fag l'assai;
cellui perdiei c'a ma vida
en serai toz iorz marrida.

VII.

Ioglar que aves cor gai
50 ves Narbona portas lai
ma chanson a la fenida
lei cui iois e iovenz guida.

V.

Fair friend, with good intent
I am at all times promised to you,
35 courteous and smiling
as long as you ask of me no outrage.
We'll soon see in the test:
I'll put myself at your mercy.
You have given your word
40 to ask nothing wrong of me.

VI.

I commend Belesgar to God
also the city of Aurenga
and Glorieta and the castle
and the lord of Provence,
45 and all those who wish me well
and the arch where deeds are carved.
I have lost him who has my life
and will always grieve about it.

VII.

Jongleur, whose heart is gay,
50carry out toward Narbonne
my song with these final verses
to her whose guides are youth and joy.

12. Maria de Ventadorn and Gui d'Ussel, "Gui d'Ussel be.m pesa"

Na Maria de Ventedorn e'N Gui d'Uissel

I.

Gui d'Ussel be.m pesa de vos
car vos etz laissatz de chantar,
e car vos i volgra tornar
per que sabetz d'aitals razos,
vuoill qe.m digatz si deu far egalmen
dompna per drut, qan lo qier fra*n*camen,
cum el per lieis, tot cant taing ad amor,
segon los dreitz que tenon l'amador.

II.

Dompna Na Maria, tenssos
e tot cant cuiava laissar,
mas aoras non puosc estar
q'ieu non chant als vostres somos.
E respond eu a la dompna breumen
que per son drut deu far comunalmen
cum el per lieis s*e*s garda de ricor,
q'en dos amics non deu aver maior.

III.

Gui, tot so don es cobeitos
deu drutz ab merce demandar,
e.il dompna pot *o* com*an*dar,
…
E.l drutz deu far precs e comandamen
cum per amiga e per dompna eissamen,
e.il dompna deu a so*n* drut far honor
cum ad amic, mas non cum a seignor.

IV.

Dompna, sai dizon demest nos
que, pois que dompna vol amar,
engalmen deu son drut onrar,
pois engalmen son amoros.
E s'esdeven que l'am plus finamen,

30 e.l faich e.l dich en deu far aparen,
e si ell'a fals cor ni trichador,
ab bel semblan deu cobrir sa follor.

12. Maria de Ventadorn and Gui d'Ussel, "Gui d'Ussel be.m pesa"

I.

Gui d'Ussel, I'm troubled about you
because you've left off singing;
so, as I wish to bring you back to it,
and because you know so much about such things,
5 I want you to tell me if a lady should do equally
for her lover all that pertains to love,
as he does for her, when he asks honestly,
according to the laws that lovers hold.

II.

Lady Maria, I thought I was done
10 with tensos and with all songs,
but now it isn't possible
for me not to sing at your command.
So I answer the lady in few words:
She should return in kind to her lover
15 what he gives her, without regard to rank,
for between two friends neither should be greater.

III.

Gui, a lover must ask for all he wants
as for a favor,
and the lady may command,
20 …
And the lover should fulfill pleas and commands
for her who is both his friend and his lady,
and the lady must honor her lover
as a friend, but not as overlord.

IV.

Lady, among us they say
that when a lady wants to love
she should honor her lover on equal terms
because they are equally in love.
And if she happens to love him more perfectly
she should let it show in deeds and words;
and if she has a false or treacherous heart
she should hide her folly with pleasant looks.

V.

Gui d'Uissel, ges d'aitals razos
non son li drut al comenssar,
anz ditz chascus, qan vol preiar,
mans iointas e de genolos:
"Dompna voillatz qe.us serva franchamen
cum lo vostr'om," et ella enaissi.l pren.
Eu vo.l iutge per dreich a trahitor
si.s rend pariers e.is det per servidor.

VI.

Dompna, so e*s* plaitz vergoignos
ad ops de dompna a razonar
que cellui non teigna per par
a cui a faich un cor de dos.
O vos diretz, e no.us esta*ra* gen,
que.l drutz la deu amar plus finamen
o vos diretz q'il son par entre lor,
que ren no.il deu drutz mas qant per amor.

V.

Gui d'Ussel, at the beginning lovers
say no such thing;
instead, each one, when he wants to court,
says, with hands joined and on his knees:
"Lady, permit me to serve you honestly
as your liege man" and that's the way she takes him.

I rightly consider him a traitor if, having given
himself as servant, he makes himself an equal.

VI.

Lady, it's a shameful claim
on a lady's part to argue
that she should not consider equal
the man with whom she's joined two hearts as one.
Either you'll say (and not to your own honor)
that the lover must love her more perfectly,
or you'll say that they are equals,
for he owes her nothing but what he gives for love.

13. Alamanda and Giraut de Bornelh, "S'ie.us qier conseill, bella amia Alamanda"

Girautz de Borneill

I.

S'ie.us qier conseill, bella amia Alamanda,
no.l mi vedetz, c'om cochatz lo.us demanda,
que so m'a dich vostra dompna truanda
que loing sui fors issitz de sa comanda,
que so qe.m det m'estrai er e.m desmanda.
Qe.m cosseillatz?
c'a pau*c* lo cors totz d'ira no m'abranda,
tant fort en sui iratz.

II.

Per Dieu, Giraut, ies aissi tot a randa
volers d'amics no.is fai ni no.is garanda,
que si l'uns faill, l'autre coven que blanda
que lo*r* destrics no.is creisca ni s'espanda,
e s'ela.us ditz d'aut puoig que sia landa,
vos l'an crezatz,
e plassa vos lo bes e.l mals q'il manda.

c'aissi seretz amatz.

III.

Non puosc mudar que contr'orguoill non gronda;
ia siatz vos, donzella, bella e blonda,
pauc d'ira.us notz e paucs iois vos aonda,
mas ies non etz primieira ni segonda.
Eu, qe.m tem fort d'est ira qe.m co*n*fonda,
vos me lauzatz,
si.m sent perir, qe.m tenga plus vas l'onda;
mal cre qe.m capdellatz.

IV.

Si m'enqeretz d' aital razon prionda,
Per Dieu, Giraut, non sai cum vos responda;
vos m'apellatz de leu cor iauzionda,
mais vuoill pelar mon prat c'autre.l mi tonda,
que s'ie.us era del plaich far desironda,
vos escercatz
cum son bel cors vos esduia e.us resconda.
Ben par cum n'etz coitatz.

13. Alamanda and Giraut de Bornelh, "S'ie.us qier conseill, bella amia Alamanda"

I.

If I ask your advice, lovely friend Alamanda,
don't refuse me; it's a tortured man who asks it,
for your treacherous lady has informed me
that I have strayed from her command,
and what she gave me she now takes back, withdraws.
What's your advice?
For rage has all but set me on fire,
this angers me so much.

II.

For God's sake, Giraut, in no such haste
10 is a lover's wish ever fulfilled or carried out;
for if one friend fails, he must indulge the other
so that their trouble's not increased or spread around;
and if she tells you a high mountain is a plain,
agree with her,
15 and be content with both the good and ill she sends;
that way you'll be loved.

III.

I can't help grumbling about pride.
You may be a beautiful blond maiden,
drowned by the least anger, overwhelmed by the least joy,
20 but you are neither first nor second-best,
and to me, who fear my anger may confound me,
you suggest,
when I think I'm drowning, that I head into the waves;
I think you misguide me badly.

IV.

25 If you ask me about such deep things,
by God, Giraut, I don't know how to respond;
you claim my heart is easily made joyful;
I just want to trim my field before another person mows it.
For if I wished to make the plea that you request, I'd say
30 seek out
the reason she locks up and hides her lovely self from you.
It's clear how much you're tortured.

V.

Donzella oimais non siatz tant parlieira,
qu'il m'a mentit mais de cine vetz primieira.
35 Cuiatz vos doncs q'ieu totz temps lo sofieira?
Semblaria c'o fezes per nescieira,
d'autr'amistat ai talan q'ie.us enqieira,
si no.us callatz,
meillor cosseil daya Na Berengieira

40 que vos no m'en donatz.

VI.

Lora vei ieu, Giraut, q'ella.*u*s o m*i*eira,
car l'apelletz camiairitz ni leugieira,
pero cuiatz que del plaich vos enqieira?
Ieu non cuig ies qu'il sia tant main*i*eira;
45 anz er oimais sa promessa derrieira,
que qe.us digatz,
s*i*.s destreing tant que contra vos sof*i*eira
trega ni fi ni patz.

VII.

Bella, per Dieu, non perda vostr'aiuda,
50 ja sabetz vos cum mi fo covenguda.
S'ieu ai faillit per l'ira c'ai aguda
no.m tenga dan, s'anc sentitz cum leu muda
cors d'amador, bella, e s'anc foz druda
del plaich penssatz.
55 Q'ieu sui be mortz s'*e*naissi l'ai perduda,
mas no.ill o descobratz.

VIII.

Seign'En Giraut, ia n'agr'ieu fin volguda,
mas ella ditz q'a dreich s'es irascuda
c'autra.n preietz cum fols tot a saubuda
60 qe non la val ni vestida ni nuda.
No.i fara doncs si no.us gic, que vencuda
n'er? So sapchatz,
be.us en valrai et ai la.us mantenguda
si mais no.us hi mesclatz.

IX.

65 Bella, per Dieu, si de lai n'etz crezuda
per mi l'o affiatz.

V.

Maiden, from now on don't be so talkative,
for she has lied to me at least five times before.
Do you think I'll endure it forever?
If I did I would look feeble-brained.
I have a mind to ask about a different friendship,
if it's all the same to you,
for Lady Berengeira gave me better counsel
than you are giving.

VI.

Now I see, Giraut, she's giving you what you deserve
for calling her inconstant and vain,
but do you think she seeks accord with you?
I just don't think she's that forgiving.
From now on, her promise will be slow in coming,
whatever you may tell yourself,
even if she constrains herself to tolerate
truce, faith, or peace with you.

VII.

Beauty, by God, don't let me lose your help.
You know quite well what the agreement was with me.
If I have failed, it was through my angry feelings;
don't hold it against me; if you've ever known how fast
a lover's heart shifts, if you've ever been a lover,
beauty, think of my cause;
for I'm quite dead if I have lost her in this way.
But don't tell her that.

VIII.

Lord Giraut, I would have wished an end to it,
but she says she has a right to her anger,
because you, like a madman, court
another, in the open,
one who, clothed or naked, is not her equal.
If my lady doesn't leave you, won't she cause her own defeat?
Know this: I'll be helpful to you, though I've defended her.

if you'll make no more mischief.

IX.

65 Beauty, by God, if she trusts you in these things,
give her my word.

X.

Ben o farai, mas qan vos er renduda
s'amors, no la.us toillatz.

X.

I'll do that, certainly. But when her love's returned
to you, don't let it go.

14. Almuc de Castelnou and Iseut de Capion, "Dompna N' Almulcs, si.us plages"

I.

Dompna N'Almulcs, s*i*.us plages,
be.us volgra preiar d'aitan
qe l'ira e.l mal talan
vos fezes fenir merces
5 de lui qe sospir'e plaing
e muor lang*uen* e.s complaing
e qier perdon humilmen,
qe.us fatz per lui sagramen
si tot li voletz fenir
10 q'el si gart meils de faillir.

II.

Dompna N'Iseuz s'ieu saubes
q'el se pentis de l'engan
q'el a fait vas mi tan gran,
ben fora dreichz q'eu n'agues
15 merc*e,* mas a mi no.s taing
pos qe del tort no s'afraing

ni.s pentis del faillimen,
qe n'aia mais chausimen,
mas si vos faitz lui pentir
20 leu podes mi convertir.

14. Almuc de Castelnou and Iseut de Capion, "Dompna N' Almulcs, si.us plages"

I.

Lady Almuc, if you please,
I'd like to ask this much:
may you mercifully put an end
to anger and ill will
5 toward one who sighs, laments,
dies fainting, complains,
and humbly begs your pardon;
for I would swear an oath on his behalf
that if you're willing to end all this
10 he'll better keep himself from failing you.

II.

Lady Iseut, if I were sure
that he repented the grave wrong
he has done me,
it would be entirely right for me
15 to show him mercy; but it isn't proper
that I be more forgiving,
for he does not restrain his wickedness
nor does he repent the failure,
but if you make him repent
20 you'll find it easy to convert me.

15. Domna and Bertran del Pojet, "Bona dona d'una re que.us deman"

Bertran del Poget

I.

Bona dona, d'una re que.us deman
mi digaz ver, segon vostre semblan,
s*i.u*s vostre fis amics vos ama tan
c'altra ves vos non razona ni.n blan,
ar mi digaz segon vostre veiaire
si l'amerez o sofrirez son dan,
q'eu sui aqel que lo.ill sabrai retraire.

II.

E vos digaz, fei que.m devez, Bertran,
cals es l'amics q*e*.l vol*h* saber enan,
qu'eu tem de vos, per que vau plus doptan,
que vos siaz messagiers per engan,
done sabrez greu que n'ai *en* cor a faire
qu'eu no voill di*r* tan sopte mon talan,
que ses menti*r* no m'en pogues estraire.

III.

Domna, s'eu fos aqel que vos cuiaz
que.us enqueses, ben i for'enganaz
…
per amor cel qu'es vostre e*n*do*meniaz*
e.us ama tan que non tern nuill ma*l*t*ra*ire
per vostr'amor, e vos, donna, si.us plaz,
voillaz c'ab ioi lo seus tristz cors s'esclaire.

IV.

Per vostr'amor, Ber*tran,* car m'en pregaz,
l'amarai eu, mas el er pauc amaz,
qu'eu no.ill promet ni nuill respeit no.ill fa*z*
que.ill do m'amor, car s'es ves mi celaz,
ni eu non cre c'amors l'apoder gaire,
que s'ill ames ni.l forces voluntaz,
caique semblan feir*a* que fos amaire.

V.

Donna, eu sui lo vost*r'* amics aitals,
30 fis e fecels, vers e dreiç e leials,
e serai vos de servir ta*n* venals
que ia no*n* er affanz a soffrir mals,

15. Domna and Bertran del Pojet, "Bona dona d'una re que.us deman"

I.

Good Lady, on the point I'm consulting you about
tell me the truth as you see it:
if your true lover loves you so much
that he neither courts nor flatters anyone but you,
5 then tell me, according to your thinking,
if you'll love him or allow him to suffer,
for I'm the one who can convey your answer to him.

II.

And tell me, Bertran, by the truth you owe me,
who is this friend, I want to know that first,
10 for I'm afraid (this is why I grow more hesitant)
that you may be a deceptive messenger;
you'll have trouble finding out what I intend;
I don't want to reveal my wishes so readily
for I couldn't save myself without lying.

III.

15 Lady, if I were the man you take me for,
inquiring of you, it is I who would be deceived,
…
who is, for love, your utter servant
and loves you so much that he fears no mistreatment
20 from your love; and you, lady, if it pleases you,
kindly brighten his sad heart with joy.

IV.

For love of you, Bertran, because you ask me
I will love him, but he'll be little loved;
I'll not promise him nor grant him hope
that I'll give my love, because he's hidden himself from me;
and I don't think he really feels love's power,
for if he loved and if desire compelled him
he would give some sign that he was a lover.

V.

Lady, I am that lover of yours,
perfect and faithful, true and just and loyal;
and I will be so humbly your servant
that to endure pain will be no burden.
e vos, donna, si cum es de bon aire,
retenez mi, que ben es vostre sals
ab tan que ia de re vas vos no vaire.

VI.

Amics Ber*tran,* ben es iocs cumunals
q'eu am celui qu'es m*os* amics corals,
e l'amics voill que *sia,* sabez cals?
fis e ficels, vertadiers e no fals
ni trop parliers ni iangl*os* ni gabaire
mas de bon prez a son poder sivals
c'aissi cove fors e dinz son repaire.

VII.

Donna, cel sui que non enten en als
ni ves altra mos cors no pot at*r*aire.

VIII.

Amics Ber*tran,* ben deu anar cabals
druz, cant es francs, fiçels e non trichaire.
And you, lady, as gracious as you are,
accept my service, for it's much to your advantage

35 as long as I never stray from you in any way.

VI.

Friend Bertran, this is a game we share
for I love the one who is my heartfelt lover,
and do you know how I want that friend to be?
Perfect and faithful, truthful and undeceiving,
40 not too talkative, or indiscreet, or boastful,
but very worthy at least as far as he can be,
because it's fitting at his home or away from it.

VII.

Lady, I am he who thinks of no one else,
nor can my heart be drawn to any other.

VIII.

45 Friend Bertran, a lover must act nobly
if he is honest, faithful, and no deceiver.

16. La Comtessa de Proensa (Garsenda de Forcalquier) and Gui de Cavaillon, "Vos qe.m semblatz dels corals amadors"

La Contesa de Proensa

I.

*V*os qe.m semblatz dels corals amadors,
ja non volgra qe fossez tan doptanz,
e plaz mi molt qar vos destreing m'amors,
q'autressi sui eu per vos malananz,
5 ez avez dan en vostre vulpillage
qar no.us ausaz de preiar enardir,
e faitz a vos ez a mi gran dampnage
qe ges dompna non ausa descobrir
tot so q'il vol per paor de faill*i*r.

En Gui de Cavaillon

II.

10 *B*ona dompna, vostr'onrada valors
mi fai estar temeros, tan es granz,
e no.m o tol negun' autra paors
q'eu non vos prec, qe.us volria enanz
tan gen servir qe non fezes oltrage,
15 q'aissi.m sai eu de preiar enardir,
e volria q'il faich fosson message,
e presessez en loc de precs servir
q'us honratz faitz deu be valer un dir.

16. La Comtessa de Proensa (Garsenda de Forcalquier) and Gui de Cavaillon, "Vos qe.m semblatz dels corals amadors"

The Countess of Provence

I.

You who seem to me a true-hearted lover,
I wish you wouldn't be so hesitant;
I'm very pleased that you're beset by love for me,
for I am likewise forlorn on your account;
5 and you are hurt by your timidity,
for you dare not take the risk of courting;
you do yourself and me a great disservice,
for a lady simply doesn't dare reveal
all she wishes, for fear that she may fail.

Lord Gui of Cavaillon

II.

10 Good Lady, your much-honored merit
makes me fearful, for it is so high.
That and no other fear prevents me
from courting you, for I'd prefer
to serve you so well that I commit no outrage.
15 I can indeed take the risk of courting

and would like actions to be messages,
and have you value service instead of pleas.
One exalted action should be worth one speech.

17. Domna and Pistoleta, “Bona domna, un conseill vos deman”

Pistoleta

I.

Bona domna, un conseill vos deman
que me.l dones, que molt m’es grant mestier,
qu’en una dompna ai mes tot mon talan
ne nuill*a* ren tan non desir ni quier,
e digatz me si laudatz que l’enquera
de s’amistat o enquar m’en sofieira
que.l reproviers retrai certanamen
qui.s cuicha pert e consec qui aten.

II.

Seingner, ben dic segon lo mieu senblan
que ben o fai qui bona domna enquier,
e cel sap pauc qui la va redoptan
car anc domna no feri cavallier,
mas *si* no.ill platz que s’amor li profera
no i a plus dan e*n* neguna maneira
que bona dompna a tan d’enseingnamen
qu’ab gent parlar s’en part cortesamen.

III.

Domna, eu tem que se.ill demand s’amor
que.m responda so que mal me sabra,
e que s’albir son pretz e sa ricor,
e que diga que ia no m’am*a*ra.
Meill m’er, so cre, que.ill serva et atenda
*t*ro que.il plassa que guizardon mi renda,
e digatz me segon vostr’essien

si farai ben o s'eu dic faillimen.

IV.

Seingner, totz temps fols a foillia cor,
mas cel es fols qui la follia fa,
e quant ho*m* serf la o*n* non a valor
pois s'en penet que nuill gazaing non a,
ans deu saber que ia gaire.n despenda
si.n pot aver guizardon ni esmenda,
e s'el conois qu'il aia bon talen,
serva sidonz en patz e bonamen.

17. Domna and Pistoleta, "Bona domna, un conseill vos deman"

I.

Good lady, I'm requesting some advice
that you could give me, for I need it badly:
I've placed all my desire in a lady
and there's nothing I want or wish so much;
tell me if you counsel me to ask
her friendship or refrain from asking,
for the proverb truly says:
He loses who makes haste; he wins who waits.

II.

Lord, I tell you: in my opinion,
he does well who asks a good lady for her love;
and he who fears her knows but little,
for no lady ever struck a blow at a knight,
but if the love he offers doesn't suit her
there's no harm done anyway,
for a good lady is knowing enough
to part from him politely, with kind words.

III.

Lady, I fear that, if I ask for her love,

she may respond in some way not to my taste,
and that, considering her merit and rank,
she may say she'll never love me.
It will be best for me, I think, to serve and wait
until she wants to give me my reward;
and tell me if, as you see it,
I'll do well, or if I'm saying the wrong thing.

IV.

Lord, the fool always runs after folly,
but he's a real fool who does foolish things,
and when a man serves where no merit lies,
then he laments that he's had no reward;
rather, he should know that his expense is very little
if it can bring him reward and recompense,
and if he knows she's someone of good will,
let him serve his lady in peace and honor.

V.

Bona domna, pois aissi m'o laudatz,
eu l'enquerai ades senes faillir,
e tenc per bon lo conseill que.m donatz
ne ia no.l voill cam*b*iar ni gequir,
que ben sabez d*e* don*a,* se*n*s faillensa,
si vol amar o si a entend*e*nsa,
e podetz m'en valer veraiamen,
sol vos plassa ni.*l* cors vos o cossen.

VI.

Seingner, e.us prec que la domna.m digatz
on e.us posca e valer e servir,
e dic vos ben e voill que m'en crezatz
qu'ie.us en sabrai la vertat descobrir,
e far vos n'ai asina e cosensa
maintas sasos, s'en leis non trob faillenssa,
e digatz la ades de mantenen
e non doptez ni.n aiatz espaven.

VII.

Bona domna, tant es cortes' e pros
que vos sabez ben si.us am ni.us voill be,
que tal ioi ai quant puosc parlar ab vos
que de ren als no.m menbra ni.m sove,
e doncs podez saber a ma senblansa
e conoisser mon dig vas vos balansa;
vos es cella vas cui mos cors s'aten,
merce, domna, car tan dic d'ardimen.

V.

Good lady, because that's your suggestion,
I'll ask for her right now, without fail,
and I think it's good advice you're giving me,
nor would I ever want to change or ignore it.
For you know unfailingly whether or not the lady
wishes or intends to love;
and you can be most helpful to me
if you wish, and if your heart consents.

VI.

Lord, I beg you to tell me who the lady is
with whom I may help and serve you.
I tell you, and want you to believe me,
that I'll know how to find the truth,
and am able and willing
to help you often, if I find no fault in her.
Now, at once, say who she is;
have no fear or hesitation.

VII.

Good lady, you're so courteous and worthy
that you surely know I love you and wish you well;
I have such joy when I can speak with you
that I cannot think or recall another thing;
and so you can, by my expression, know
and recognize; my words go out to you;

55 you're the one my heart is longing for.
Have pity, lady, for I speak out so boldly.

18. Ysabella and Elias Cairel, "N'Elyas Cairel, de l'amor"

La tenzon de domna Ysabella e d'En Elias Cairel

I.

N'Elyas Cairel, de l'amor
q'ieu e vos soliam aver
voil, si.us platz, qe.m digatz lo ver,
per qe l'avetz cambi*a*t' aillor,
5 qe vostre chanz non vai si com solia
et anc vas vos no.m sui salvatz un dia
ni vos d'amor no.m demandetz anc tan
q'ieu no fezes tot al vostre coman.

II.

Ma dom*n* 'Ysabella, valor,
10 ioi e pretz e sen e saber
sol*i*atz qec iorn mantener,
e s'ieu en dizia lauzor
e*n* mon chantar, no.l ditz per drudaria
mas per honor e pron q'ieu n'atendia,
15 si con ioglars fai de dompna prezan,
mas chascun iorn m'es anada cambian.

III.

N'Elyas Cairel, amador
no v*i* mais de vostre voler
qi cambges dompna per aver,
20 e s'ieu en disses desonor
eu n'ai dig tant de be q'om no.l creiria;
mas ben podetz doblar vostra folia;
de mi vos dic q'ades vau meilluran
mas en dreig vos non ai cor ni talan.

IV.

Domn'eu faria gran follor
s'istes gair'en vostre poder,
e ges per tal no.m desesper
s'ans tot non aic pron ni honor,
vos reman*r*es tals com la genz vos cria
et ieu irei vezer ma bell'amia a
e.l sieu gen cors graile e ben *e*stan
que no m'a cor menzongier ni truan.

18. Ysabella and Elias Cairel, "N'Elyas Cairel, de l'amor"

I.

Lord Elias Cairel, about the love
that you and I once had,
I want you please to tell the truth:
why have you turned your love elsewhere?
For your song no longer comes as it once did;
and I've never left you for a single day,
nor did you ask a single favor so great
that I didn't grant it totally, as you demanded.

II.

My Lady Ysabella, high worth,
joy, merit, wisdom and learning you
always used to uphold,
and if then I spoke and sang in praise
of them, I didn't speak because of love
but because I expected the honor and profit
that any jongleur expects from a worthy lady,
but every day you have been changing toward me.

III.

Lord Elias Cairel, I never saw
a lover who desires as you do.

to take another lady because of money;
20 and if I spoke dishonorably of such a lover,
when I've spoken so well of him before,
no one would believe it. But you can go ahead
and redouble your folly. I say my merit is increasing,
but I have neither love nor longing for you.

IV.

25 Lady, I'd do a very foolish thing
if I remained the least bit in your power;
however I don't despair at all
if I never had profit or praise.
You will remain as people claim you are,
30 [and] I'll go see my lovely friend
with her fine, slender, healthy body,
for her heart's not false or treacherous toward me.

V.

N'Elias Cairel, fegnedor
resemblatz segon mon parer,
35 con hom qi.s feing de dol aver
de zo dont el no sent dolor.
Si.m creziatz, bon conseil vos daria,
qe tornassesz estar en la badia,
e no.us auzei anc mais dir mon semblan,
40 mas pregar n'ei lo patriarch Iuan.

VI.

Dom*n*'Ysabel, en refreitor
non estei anc mattin ni ser,
mas vos n'auretz oimais lezer
q'em breu temps perdretz la collor.
45 Estier mon grat mi faitz dir vilania
et ai mentit, q'eu non crei q'el mond sia
domna tant pros ni ab beutat tan gran
com vos avet*z,* per q'ie*u* hai agut dan.

VII.

Si.us plazia, N'Elyas, ieu volria
qe.m disesses qals es la vostr'amia,
e digatz lo.m e no.i anetz doptan
q*e*.us en valrai s'*e*la va*l* ni s'a*i*tan.

VIII.

Dompna, vos m'enquerretz de grant follia
qe per razon s'amistat en perdria
e per paor qe lauzengier mi fan,
pero non aus descubrir mon talan.

V.

Lord Elias Cairel, a deceiver
is what you seem to be, I think,
like someone who pretends to suffer
over that from which he feels no pain.
If you believed me, I'd give you good advice:
go back and live in the monastery;
I never dared tell you what I was thinking,
but I've made this request to Ivan the Patriarch.

VI.

Lady Ysabella, in no refectory
have I ever spent a morning or an evening,
but you'll now have occasion to do so,
since, before long, you'll lose your youthful color.
Against my will you make me say a vicious thing,
and I have lied, for I don't think in all the world
there's such a noble lady with such beauty
as yours, which has made me suffer harm.

VII.

If it pleased you, Lord Elias, I would like
you to tell me who your friend is;
tell me and don't be fearful.

for I'll help out if she's so worthy and suitable.

VIII.

Lady, you ask a very foolish thing,
for I'd lose her friendship, and rightly so;
because of the fear I have of gossips,
I don't dare reveal my desire.

19. Domna and Peire Duran, "Midons qui fuy, deman del sieu cors gen"

P.Duran

I.

Midons qui fuy, dema*n* del sieu cors ge*n*
qu'es devengutz, e deman l'atressi
son ien parlar, e no.l pes si lo.l di
qu'es devengutz son bel aculhimen,
ni qu'esdeve*n* son pretz ni sa cundansa
ni qu'esdeve*n* son ient anar en dansa
ni qu'esdeve*n* sa graissa q'ie.l vi be
ni qu'es deve*n* son ien cors pus no.m ve?

II.

E ia.l m'an tout siei malvat garnimen,
armas e draps e cavals e rossi,
e.l sieu flac cors c'anc non *si* desnoiri
ni cavalguet ni garni ni reten,
aco m'a tout lo sen e la membransa
e.l gen parlar e.l bordir e l'enfansa,
e.l sieu mal grat e.ls mals aibs c'a en se
m'a tout mon grais ab son malvat ale.

III.

Mais li deman de son lach cors que te*n*
on l'a trobat ni.l rechinhar can ri
ni.ls huelhs ronsar ni la garda guari,

20 ni on trobet tans aibs dezavinens
ni on trobet sel pieitz ab grossa pansa
ni on trobet aitan de malestansa
ni on trobet lo lach cuer c'omz li ve
ni o*n* trobet aitans enuetz can te?

IV.

25 E ia.l trobey ab un torneiamen
on richinhey can mos amicx fugi,
e.ls huelhs ronsiei denan l'ueis del moli
que.l vi t*r*iar la farina del bren,
*e*ngruysiei de dol e de pezansa
30 que.l vi cazer son escut e sa lansa,
e.l cuer ai ner car se toquet ab me:
totz los mals aibs ai de luy, per ma fe.

19. Domna and Peire Duran, "Midons qui fuy, deman del sieu cors gen"

I.

I ask milady, whom I flee, about her lovely body,
what's become of it? likewise, I ask
about her sweet speech and—if she'll permit me—
her warm welcome, what's become of that?
5 where are her merits and her charms?
where's her graceful dancing?
where's her roundness? for I saw it clearly,
where's her good body, since last she saw me?

II.

Well, it's been ruined by *his* miserable equipment—
10 his armor, banners, steeds and nags—
and his flaccid body that was never washed,
mounted nor held steady;
this has robbed me of my mind and memory,
my sweet speech, my frolicking, my childish fun;
15 his ill will, too, plus his nasty ways;

he's withered my roundness with his sour breath.

III.

But I'm asking her about her ugly body,
where'd she find it? and the frown she gets when laughing
and the knitted brows, the crabby look?
where'd she get so many unpleasant ways?
where'd she get the dugs on her fat belly?
where'd she get so much ill-humor?
where'd she get the ugly hide that she displays?
where'd she get her quarrelsome behavior?

IV.

Well, I found them at a tournament
where I frowned to see my lover run away,
and knit my brows before the entrance to the mill
where I saw him beat the chaff out of the grain;
and I grew fat with regret and grief
as I watched his shield and lance collapse;
my hide is blackened because he touched me!
I got all those bad things from him, by God!

20. Felipa and Arnaut Plagues, "Ben volgra midons saubes"

Arnaut Plages

I.

"Ben volgra midons saubes
mon cor ayssi cum yeu.l say,
e que.l plagues q'ieu fos lay
on es sos guays cors cortes.
E si dic sobransaria?"
"Diguas, e cuias qu'o sia?"
"Yeu non, que no.m sent tan ricx."
"Suefre e no t'amendicx
que de ben leu s'avenria."

II.

"Avenir pot? No pot ges."
"Si pot lo." "Per Dieu, no fay."
"E quom? Yeu vos o diray."
"Diguatz cum." "S'a lieys plagues."
"Plazer? A lieys, cum plairia?"
"Levet, s'amors o volia."
"Amors?" "Yest li enemicx?"
"Yeu no, ans estauc enicx
a quascun que la gualia."

III.

"Suefre e venra t'en bes."
"E cum? Que.ls mals ades n'ay."
"Mals? non ho diguas iamay."
"E per que?" "Quar non o es."
"Non es mals qu'ayssi m'aucia
languen?" "Non ges, quar un dia
er tos bes, si no t'en gicx,
ab sol que no la cambicx."
"E morray?" "Oc, si.s volia."

IV.

"Si.s vol?" "Oc." "Valra.m merces
ab lieys?" "Per Dieu, non o say."
"E per que?" "Quar non s'eschai
que trop t'iest en ric luec mes."
"Ric, per crotz, ben o sabia."
"E doncx no fezist follia?

20. Felipa and Arnaut Plagues, "Ben volgra midons saubes"

I.

"I really wish my lady knew
mv heart as well as I know it:

I wish she were pleased to have me
near her fair, gracious body.
5 Is this presumptuous speech?"
"Speak! Do you think this might be?"
"I? No, for I don't feel so proud."
"Endure; don't put a friar's cloak on,
for it could easily occur."

II.

10 "It can occur? Not at all!"
"Yes, it can." "No, by God."
"How? I'll tell you."
"Tell me how." "If it pleased her."
"Please? How would it please her?"
15 "Easily, if Love willed it."
"Love?" "Are you its enemy?"
"Not I! Rather, I'm the foe
of anyone who might betray it."

III.

"Endure, and good shall come to you."
20 "But how? what I have now is evil."
"Evil? Never say that."
"And why not?" "It isn't so."
"It isn't evil that she lets me die
languishing?" "Not at all! One day
25 all will be well if you persist,
provided you don't turn from her."
"And I'll die?" "Yes, if she wills it."

IV.

"If she wills it?" "Yes." "Will she be merciful
to me?" "God, I don't know."
30 "And why?" "Because it isn't fitting
that you've presumed to rise so high."
"So high! By the cross, I knew it!"
"Wasn't it foolish on your part?
Laissa t'en." "No m'en casticx.

qu'aisso no t'es mas destricx
que ia no m'en layssaria."

V.

"No t'en laissarias ges?"
"Non yeu." "Doncx aissi o fay
cum *ieu* t'o ensenharai:
sias adreitz e cortes,
francx e de bella paria,
e fay so que ben estia,
quan poiras, e no t'en tricx,
qu'aissi deu renhar amicx,
oc, e mielhs si mielhs podia."

VI.

"Na Felipa, s'ieu avia
tals rictatz don ieu fos ricx,
atressi.us seri'amicx
de ben dir, si cum solia."

VII.

Chanso, en Castella te*n* via
al rey qui dobla.ls destricx
qu'om pren ab los avols ricx
quant es en lor companhia.

Give it up." "Don't reproach me for it!
You're only damaging your case,
for I would never give it up."

V.

"You wouldn't give it up?"
"Not I!" "Then do
as I tell you:
be nimble and courteous,
open and sociable;
do what seems right
when you can, and don't hang back,

for that's the way a friend should act,
45 yes, and still better, if he could."

VI.

"Lady Felipa, if I had
the high rank that would make me rich,
then I'd be your friend
in speaking well, the way I used to."

VII.

50 Song, go out to Castille
to the king who doubles the injuries
one suffers from the wicked rich
when one is in their company.

21. Lombarda and Bernart Arnaut d'Armagnac, "Lombards volgr'eu eser per Na Lonbarda"

I. Na Lombarda si fo una dona de Tolosa, gentil e bella et avinens de la persona et insegnada. E sabia bien trobar e fazia bella coblas et amorosas. Don Bernautz N' Arnautz, fraire del comte d'Arma[n]hac, ausi contar de le bontaz e del valor de le; e venc s'en a Tolosa per le veser. Et estet con ella de gra[n] desmestegesa et inqueri la d'amor, e fo molt son amic. E fez aquestas coblas de le, e mandet le ad esa, al seu alberg; e pois montet a caval ses le vezer, e si s'en anet in sua tera:

I.

*L*ombards volgr'eu eser per Na Lonbarda,
q'Alamanda no.m plaz tan ni Giscarda,
qar ab sos oiltz plaisenz tan ien mi garda,
qe par qe.m don s'amor, mas trop me tarda,
5 qar bel veser
e mon plaiser
ten e bel ris en garda,
com n*u*ls no.l pod mover.

II.

Seigner Iordan, se vos lais Alamagna

10 Fransa e P*ei*teus, Normandia e B*re*tagna,
be me devez laisar senes mesclagna
Lonbardia, Liv*o*rno e Lomagna.
E si.m valez,
eu per un dex
15 valdr'e.us ab leis q'estragna
de s*e* tot avol prez.

III.

*M*irail de Pres,
conort avez,
ges per *vila* no.s fragna
20 l' amor en qe.m tenez.

Na Lonbarda se fes gran meraveilla qant ella ausi contar que Bernautz N'Arnautz s'en era andat ses le veser et mandet le aquestas coblas:

21. Lombarda and Bernart Arnaut d' Armagnac, "Lombards volgr'eu eser per Na Lonbarda"

Na Lombarda was a lady of Toulouse, gracious, fair, lovely in her person, and learned. She could compose well, and made beautiful, amorous verses. Don Bernart Arnaut, the brother of the Duke of Armagnac, heard of her goodness and merit and came to Toulouse to see her. He lived in great familiarity with her, sought her love, and was very much her friend. He wrote these verses about her, and sent them to her in her house. Then he mounted his horse, and, without seeing her, went away to his own country.

I.

I'd like to be a Lombard for Lady Lombarda;
I'm not as pleased by Alamanda or Giscarda.
She looks at me so kindly with her sweet eyes
that she appears to love me, but too slowly,
5 for she withholds from me sweet sight
and pleasure
and keeps her sweet smile
to herself; no one can move her.

II.

Lord Jordan, if I leave you Allemagna,
10 France, Poitou, Normandy and Brittany,
you should surely leave me, without protest,
Lombardy, Livorno and Lomagna.
And if you'll help me
I'll willingly help you
15 ten times as much with your own lady, who is foreign
to all base values.

III.

Mirror of Worth,
comfort is yours.
Let the love in which you bind me
20 not be broken for a villain's sake.

Na Lombarda was much amazed when she heard that Lord Bernart Arnaut had gone away without seeing her, and she sent him these verses:

IV.

Nom volgr'aver per Bernard Na Bern*a*da
e per N' Arnaut N'Arnauda apellada,
e grans merses, seigner, car vos agrada
c'ab tals doas domnas m*i* aves nomnada.
25 Voil qe.m digaz
cal*s* mais vos plaz
ses cuberta selada,
e.l mirail on miraz.

V.

Car lo mirailz e no veser descorda
30 tan mon acord, c'ab pauc vo.l desacorda,
m*a*s can record so q'el meus noms recorda
en bon acord totz mons pensars s'acorda;
mas del cor pes
on l'aves mes,
35 qe sa maiso ni borda
no vei, que lui taises.

IV.

I'd like to have the name Bernarda,
and to be called, for Lord Arnaut, Arnauda;
and many thanks, my lord, for being kind
enough to mention me with two great ladies.
I want you to say
and not conceal it:
which one pleases you the most,
and in which mirror you are gazing?

V.

For mirroring and absence so discord
my chords that I can barely stay accorded,
but, remembering what my name recalls,
all my thoughts accord in good accordance;
still, I wonder
where you've put your heart;
neither its house nor its hut
do I see; you keep it silent.

22. Guilielma de Rosers and Lanfranc Cigala, "Na Guilielma, maint cavalier arratge"

La tenzon de Na Guillielma e de Lafranc Cigala

I.

Na Guilielma, maint cavalier arratge
anan de nueg per mal temps qe fazia,
si plaignian d'alberc en lur lengatge.
Auziron dui bar qe per drudaria
se.n anavan vas lur donas non len.
L'us se.n tornet per servir sella gen,
l'autres n'anet vas sa domna corren.
Qals d' aquels dos fes miels zo qe.il taignia?

II.

Amic Lafranc, miels compile son viatge,
al mieu semblan, cel qi tenc vas s'amia,
e l'autre fes ben, mas son fin coratge
non poc tam be saber sidonz a tria
con cil que.l vic devant sos oils presen
q'a rendut l'a sos cavaliers coven,
q'eu pres truep mais qi zo qe diz aten
qe qi en als son coratge cambia.

III.

Domna, si.us plas, tot qan fes d'agradatge
lo cavalliers qe per sa galiardia
garda.ls autres de mort e de dampnatge,
e il mouc d' amor, qar ges de cortezia
non ha nuls hom si d'amor no.il dessen,
per qe sidonz deu grazir per un cen
qar deslivret per s'amor de turmen
tanz cavaliers, qe se vista l'avja.

IV.

Lafranc, iamais non razones muzatge
tan gran con fes aqel qe tenc sa via;
qe, sapchatz be, mout i fes gran ultratge,
pueis bel servirs tan de cor li movia,
qar non servic sidonz premeiramen,
et agra.n grat de leis e iauzimen,
pueis per s'amor pogra servir soven
en maintz bos luecs, qe faillir no.il podia.

22. Guilielma de Rosers and Lanfranc Cigala, "Na Guilielma, maint cavalier arratge"

I.

Lady Guilielma, several knights voyaging
after dark through some foul weather
were crying out for shelter in their own language.

They were heard by two lords who, moved by desire,
were traveling at no slow pace toward their ladies.
One lord turned back to help the travelers;
the other speeded ahead toward his lady.
Which of the two best fulfilled his duty?

II.

Lanfranc, he who completed the voyage
best, I think, was the one who went on toward his lover.
The other one did well too, but his lady
could not see his feelings as clearly
as the lady who saw her man in person,
because her knight had kept their agreement;
I like a man who keeps his word
more than one who changes his mind.

III.

Please, Lady, all the obliging things
done by the knight who gallantly
kept other men from death and harm,
he did out of love, for no courtesy
comes to a man unless love supplies it;
his lady should thank him a hundred times more
than if he had seen her; for her love's sake
he saved so many knights from trouble.

IV.

Lanfranc, you never reasoned so foolishly
as the man who went on his own way.
I'll have you know he committed an outrage.
Why, if good service lay so close to his heart,
did he not serve his lady before anyone else,
which would have brought him her joy and her gratitude?
Then he could, for her love, do service often
in many good places without failing her.

V.

Domna, perdon vos qier, s'ieu dic folatge,
qu'oimais vei zo qe de donas crezia,
qe no vos platz q'autre pelegrinatge
fassan li drut mas ves vos tota via,
pero cavals c'om vol qi b*io*rt gen
deu hom menar ab mesur et ab sen,
mas car los drutz cochatz tan malamen
lur faill poders, don vos sobra feunia.

VI.

Lafranc, eu dic qe son malvatz usatge
degra laissar en aqel meteis dia
le cavalliers que domna de paratge,
bella e pros, deu aver e*n* bailia.
Q'en son alberc servis hom largamen,
ia el no.i fos, mas chascus razon pren,
qar sai que ha tan de recrezemen
q'al maior ops poders li failliria.

VII.

Domna, poder ai eu et ardimen
non contra vos, qe.us venzes en iazen,
per q'eu sui fols car ab vos pris conten,
mas vencut voil qe m'aiatz con qe sia.

VIII.

Lafranc, aitan vos autrei e.*u*s consen,
qe tant mi sen de cor e d' ardimen
c'ab aital gien con domna si defen
mi defendri'al plus ardit qe sia.

V.

Lady, I beg your pardon if I speak foolishly;
now I see confirmed my belief about ladies:
for you, there's no other pilgrimage
lovers should make except, by all roads, to you.
However, if one wants a horse to joust well,

one must ride it with measure and wisdom,
but because you spur lovers so harshly,
their powers fail, and you suffer the loss.

VI.

Lanfranc, I say a knight should abandon
his ugly habits on the very day
that a lady of noble, fine parentage
lets him into her domain.
Men would have been generously served in his house
had he not been there; each man finds excuses,
for I know he's so cowardly
that his powers would fail when he needed them most.

VII.

Lady, I have power and boldness,
though not against you, for I could beat you lying down.
I was foolish to start a debate with you;
I prefer to let you be my conqueror.

VIII.

Lanfranc, I concede and grant you this much:
I feel so much courage and boldness
that, by the wit ladies use in their own defense,
I will fend off the boldest of men.

23. Domna H. and Rofin, "Rofin, digatz m'ades de quors"

I.

Rofin, digatz m'ades de quors,
cals fetz meills, car etz conoissens:
c'una domna coinda e valens
que ieu sai ha dos amadors,
e vol q'usqecs iur e pliva
enans que.ls voilla ab si colgar,
que plus mas tener e baisar

no.ill faran, e l'uns s'abriva
e.l fag, qe sagramen no.ill te,
l'autres no.l ausa far per re.

II.

Domna, d' aitan sobret follors
cel que fon deshobediens
ves sidons, que non es parvens
q'amans, puois lo destreing amors,
deia ab voluntat forciva
los ditz de sa domna passar.
Per q'eu dic qe senes cobrar
deu perdre la ioia autiva
de sidons cel qui frais sa fe
e l'autres deu trobar merce.

III.

A fin amic non tol paors,
Rofin, de penre iauzimens,
qe.l desirs e.l sobretalens
lo destreing tant qe per clamors
de sidons nominativa
no.is pot soffrir ni capdellar;
c'ab iazer et ab remirar
l'amors corals recaliva
tant fort que non au ni non ve
ni conois qan fai mal o be.

IV.

Domna, ben mi par grans errors
d'amic, puois ama coralmens,
que nuills gaugz li sia plazens
q'a sa domna non sia honors,

23. Domna H. and Rofin, "Rofin, digatz m'ades de quors"

I.

Rofin, now tell me from the heart
which one does better, for you know many things:
a charming, worthy lady I know
has two men who love her.
She wants them both to swear and pledge
(before she lets them lie beside her)
that they'll embrace and kiss her
and do no more than that; one makes short work
of it, for oaths mean nothing
to him; the other simply doesn't dare.

II.

Lady, there's overwhelming madness
in the man who disobeyed
his lady, for it isn't fitting
that a lover, pressed by love,
should move by force of will,
beyond the wishes of his lady.
Therefore I say
that he who broke his faith
should lose—without recovery—the high joy
of his lady, and the other should find mercy.

III.

Rofin, a true lover does not let fear
prevent him from enjoying pleasure,
because desire and excessive ardor
press him so that, despite the pleas
of his honored lady,
he can't contain or rule himself.
For, as he lies with her and gazes
at her, heartfelt love becomes so hot
that he can neither hear, see
nor know if he does harm or good.

IV.

Lady, it seems to me a lover
errs if, loving from the heart,
he's pleased by any joy
that does no honor to his lady.
car no.ill deu esser esqiva
pena per sa domna onrar,
ni.*l* deu res per dreg agradar
s'a leis non es agradiva,
e drutz q'enaissi no.is capte
deu perdre sa domna e se.

V.

Rofin, dels crois envazidors
aunitz e flacs e recrezens,
sapchatz qe fon l'aunitz dolens
qe se perdet en mieg dels cors,
mas l'arditz on pretz s'aviva
sau*p* gen sa valor enansar
qant pres tot so qe.ill fon plus car
mentre.il fon l'amors aiziva
e domna q'aital drut mescre
mal creira cel qui s'en recre.

VI.

Domna, sapchatz qe grans valors
fon de l'amie e chausimens
qe.l fetz gardar de failh*i*mens,
esperan de sidons socors.
E cel fetz foudat nadiva
qe sa domna auset forssar,
e qui.l mante sap pauc d'amar,
q'amans, puois fin'amors viva
lo destreing, tem sa domna e cre
de tot quant ditz q'aissi.s cove.

VII.

Oimais conosc ben cossi va,
Rofin, puois que.us aug encolpar
lo fin e.l caitiu razonar:
q'eissamens obra caitiva
fariaz; e midonz dese,
N'Agnesina, diga q'en cre.

VIII.

De mi non cal qu'ieu o pliva
q'el ver en podetz ben triar,
domna, si.us platz, e mout m'es car
He shouldn't want to shun
any pain that serves her honor.
Nor, by rights, should something please him
if it displeases her.
A lover who won't be so ruled
should lose his lady and himself.

V.

Rofin, about that cowardly invader,
shameful, soft, and shrinking:
be sure he was a shameful swine
when he gave up in mid-course;
the bold man in whom merit thrives
knew how to raise his reputation
when he took all he held most dear
while his love was close by him;
a lady who mistrusts that lover
is wrong to trust one that shrinks from her.

VI.

Lady, be sure it was high virtue
and careful choosing
that kept the other friend from failing,
hoping for succor from his lady.
He who dared to force his lady
acted like a born fool;
his defender knows little of loving:

the lover, pressed by love that's pure
and vital, fears his lady and believes
all her words, for that is fitting.

VII.

Now I know just how it is,
Rofin, when I hear you blame
the true man and defend the loser;
for you yourself would do a feeble job
of it. Now let Lady Agnesina
tell us what she thinks about it.

VIII.

Whether or not I swear,
you yourself can find the truth,
lady, if that pleases you; and it suits me
qe midons, on pretz s'aviva,
N'Agnesina, demand'ab se
Na Cobeitosa de Tot Be.
to have my Lady Agnesina,
in whom virtue lives,
consult Desirous-of-all-good.

24. Domna and Raimon de la Salas, "Si.m fos graziz mos chanz, eu m'esforcera"

[Raimon]

I.

Si.m fos graziz mos chanz, eu m'esforcera
e dera.*m* gauz e deporz e solaz,
mas *a*issi.m sui a non chaler gitaz
qu*e* ma domna, que a toz iorz esmera,
ço qu'eu li dic, non deigna en grat tener,
qu'apenas sai entre.*l*s pros remaner
ni non sui ges cel qe era antan
aissi me volf mos covinenz e.l*s* fran.

II.

Ha las! cum muor, quant mi membra cum era
10 gais e ioves, alegres, envesaz,
e quant m'albir qu'eu sui de ioi loignaz,
per pauc mos cors del tot no.*s* desespera.
E dunc mei hueill, cum la pogron vezer?
Car n'ai perdut d'els e de mi poder;
15 ço m'an ill faz, don mos cors vai ploran,
qu'eu *non* puos far conort ni bel semblan.

III.

Ha! bella domn'ar*a*s cum be.m semblera
que, on que fos, degues humilitaz
venir en vos que tant humil semblaz
20 vers mi, que ia a mos iorz no.s camgera.
Amors n'a tort, que.us fai dur cor aver
e vos sabez, qar l'en donaz poder,
qar si amors e vos es a mon dan,
las! ges longas non puos soffrir l'afan.

24. Domna and Raimon de la Salas, "Si.m fos graziz mos chanz, eu m'esforcera"

[Raimon]

I.

If I were thanked for my song I'd try to sing
and it would give me joy and pleasure and solace,
but I've been cast into non-caring,
because my lady who shines brighter every day
5 does not see fit to welcome what I say
and I hardly dare stay among worthy people
nor am I at all what I used to be,
she so twists and breaks my understanding.

II.

Alas! I die when I remember how I used to be,
10 mirthful, young, happy, full of lust,
and when I realize how far I am from joy
my heart's in all but total despair.
So how can my eyes ever look at her
when I've lost my power to govern them or myself?
15 They've done this to me and filled my heart with weeping,
so I can't be comforted or seem at ease.

III.

Ah, lady, how good it would seem to me now
if, wherever you might be, humility
would find you, and you'd turn a humble glance
20 on me, one that wouldn't change for all my days.
Love is wrong if it hardens your heart,
and you know it, because you give it that power,
if both Love and you seek my harm,
alas! I can't bear the torment long.

[Domna]

IV.

25 Bel dolz amics, ia de mi no.s clamera
vostre bels cors cortes et enseignaz,
si saubessez qals es ma voluntaz
ves vos, de cui sui meilz hoi q'er non era,
e non creaz qu'e.us met'en non chaler
30 car gauz entier non puesc senz vos aver
a cui m'autrei leialmen senz engan
e.us lais mon cor en gauge on qu'eu m'an.

V.

Mas una genz enoiosa e fera
cui gauz ni bes ni alegrers non plaz
35 nos guerreian, don mos cors es iraz,
car per ren als senes vos non estera.
Pero en mi avez tant de poder
q'ab vos venrai quant me.l farez saber

mal grat de cels q'enqueron nostre dan
e pesa.*m* fort car senz vos estauc ta*n*.

[The Lady]

IV.

Fair, sweet friend, your good, courteous, knowing heart
would never complain of me
if you knew what my desire is
concerning you, of whom I'm more fond today than ever;
don't think I've cast you into non-caring,
for without you I can have no total joy.
I give myself to you with loyalty, without deception;
wherever I go, I leave you my heart as pledge.

V.

But troublesome and savage people,
displeased by any joy or good or happiness,
make war against us, which puts my heart into a rage;
for no other reason would I remain without you.
But you have enough power over me
to make me come to you when you send for me,
in spite of those who seek our harm;
it crushes me to be so long without you.

25. Domna and Raimbaut d'Aurenga, "Amics, en gran cosirier"

Raimbaud d'Orenia

I.

Amics, en gran cosirier
sui per vos e en grieu pena
e del mal q'ieu en sufier
non cug qe vos sentas gaire.
Doncs per qe.us metes amaire
pos a mi laissas tot lo mal,
qar amdui no.*l* parte*m* egal.

II.

Don', amors ha tal mestier,
pos dos amics encadena,
q'el mal q'ane l'alegrier
sen chascus so.ill es veiaire,
q'ieu pens, e no sui gabaire,
qe la dura dolor coral
ai ieu tota a mon cabal.

III.

Amics, s'acses un cartier
de la dolor qe.m malmena
ben viras mon enconbrier,
mas no.us cal del mieu dan gaire
qe, qan no m'en puesc estraire,
com qe m'an vos es comunal,
an me ben o mal atretal.

IV.

Donna, qar ist lauzengier
qe m'an tout sen e alena,
so*n* nostr'angoissos gerrier,
lais m'en, no per talen vaire,
qar no.*u*s son pres, q'ab lur braire
nos han basti tal joc mortal
qe no iauzem iauzen iornal.

V.

Amics, nul gratz vos refier
quar le mieus ditz vos refrena
de vezer me qe.us enqier,
e si vos fas plus gardaire

I.

Friend, I'm in great distress
over you, and grievous pain,
and of the torment that I suffer
I think you hardly feel a thing.
So why do you play the lover
when you leave all the pain to me?
Why don't we share it equally?

II.

Lady, this is love's way:
when it binds two friends together,
they each feel its pain and pleasure
from their own point of view;
for I think—and I'm not joking—
that all the hard heartache
has fallen on my head.

III.

Friend, if you'd had one quarter
of the pain that torments me,
you'd clearly see my burden,
but you care little for my pain,
and—though I can't escape it—
what I go through is all the same
to you, be it good or bad.

IV.

Lady, it's those gossips
who've robbed my sanity and breath.
Because they're cruel foes to us,
not because of changed desire, I'm holding back
from being beside you now; with their outcry
they play such a deadly game
with us that we enjoy no daily joy.

V.

My friend, I give you no thanks
for letting my name prevent you
from seeing me, as I ask;
and if you're a better watchman
del mieu qez ieu non vueilh faire
be.us tenc per sobreplus leial
que no son cil de l'ospital.

VI.

Donna, ieu tem a sobrier
q'aur perdi *e* vo*s* arena,
qe per ditz de lauzengier
nostr'amo*r* tornes en caire,
per so deg tener en gaire
trop plus que vos, per San Marsal,
qar es la res qi plus mi val.

VII.

Amics, tan vos sai aleugier
en fach d' amoroza mena
quez ieu cui*d* de cavallier
siaz devengutz camiaire,
e deg vos o ben retraire,
qar ben pareis qe pensas d'al
pueis del miei pensamen no.*u*s cal.

VIII.

Domna, ia mais esparvier
non port ni catz ab serena
s'anc pueis qe.m des ioi entier
fui de null'autr'anqistaire,
ni no sui aital bauzaire,
mas per enveia.l deslial
m'o alevon e.m fan venal.

IX.

Amics, creirai vos per aital
q'aisi.us aia toztemps leial.

X.

Domna, aissi m'aures lial
qe ia mais no pensarai d' al.
over me than I am,
I'm sure that you're more loyal
than the Knights Hospitaller.

VI.

Lady, I sadly fear
that I lose gold and you mere sand,
and that through gossips' talk
our love has gone astray;
therefore I must maintain my watch
more carefully than you do, by Saint Martial,
for you are the one I value most.

VII.

Friend, I know you take
amorous things so lightly
that I think you've turned
from knight to money-changer,
and I must scold you for it;
for you seem to think of something else
as my worries are nothing to you.

VIII.

Lady, may I never carry
sparrowhawk, or hunt with falcon,
if once, since you gave me whole joy,
I have pursued another lady.
I'm not that kind of deceiver,
but disloyal people, in their envy,

malign me and call me ignoble.

IX.

Friend, I will trust you provided
that I have you this loyal always.

X.

Lady, you'll have me just this loyal;
I will have no other thought.

26. Domna and Donzela "Bona domna, tan vos ay fin coratge"

Tenso

I.

Bona domna, tan vos ay fin coratg*e*
non puesc mudar no.us cosselh vostre be,
e dic vos be que faytz gran vilanatg*e*
car sel home c'anc tan non amet re
layssatz morir e no sabetz per que;
pero, si mor, vostre er lo dampnatg*e*
c'autra domna mas vos a grat no.l ve
ni en luy non a poder ni senhoratg*e*.

II.

Na donzela, be.m deu esser salvatg*e*
can el gaba ni s*e* vana de me,
tant a son cor fol e leu e volatg*e*
que m'amistat en lunha re no.s te,
per que m'amors no.l tanh ni no.l cove,
e pus el eys s'a enques lo folatg*e*
no m'en reptetz si la foldat l'*e*n ve,
q'aysi o aug di*r* que dretz es onratg*e*.

III.

Bona domna, ardre.l podetz o pendre,

o far tot so que.us vengua a talen,
que res non es qu'el vos puesca defendre,
aysi l'avetz ses tot retenemen.
E no.m par ges que.us sia d'avinen,
pus ab un bays li fes lo cor estendre
aysi co.l foc*s* que.l mort carbon esen,
pueis cant el mor, no vo.n cal merce pen*d*re.

IV.

Na donzela, no m'en podetz repen*d*re
que.l dey m'amor ab aytal covinen
que el fos mieus per donar e per vendre
e que tostems fos a mo*n* mandamen.
Mays el a fag vas my tal falhimen
don ies no.s pot escondir ni defendre;
non o fas mal si m'amor li defen
car ia per el no vuelh m*on* pretz dissendre.

26. Domna and Donzela, "Bona domna, tan vos ay fin coratge"

I.

Good lady, my heart is so entirely yours
that I can't refrain from giving you some good advice:
I say you're doing a shameful thing
to the one who loves you more than he's loved anyone;
you're allowing him to die, and you don't know the reason;
but if he dies the blame will be yours
for no other lady besides you pleases him
or has power or dominion over him.

II.

Maiden, he really must be cruel to me
to make fun and boast about me;
his heart is so vain, mad, and inconstant
that he in no way pays attention to my friendship.
Therefore my love can't belong to him or suit him.

and as he himself pursues a foolish course
15 don't scold me if it brings him folly,
for straight, I hear, is the path of honor.

III.

Good lady, you may burn or hang him
or do anything you happen to desire,
for there's nothing he can refuse you;
20 thus, he's yours without any reservation;
and I don't think this becomes you at all,
for with one kiss you make his heart swell
as a fire kindles a dead coal;
when he's dead, forgiving him will do you little good.

IV.

25 Maiden, you can't scold me about this
for I gave him my love with an agreement:
he'd be mine to give away or sell
and he'd always be at my command.
But he has done me a wrong
30 for which he can have no excuse or defense.
I do no wrong if I refuse him my love;
never for his sake would I abase my honor.

V.

Suau parlem, dona, c'om no.us entenda.
Ara digatz que forfaytz es vas vos,
35 mais que per far vostres plazers se renda
so*s* cor*s* humil*s* contra.l vostr'ergulhos
vuelh que digatz, dona, per cal*s* razos
poyretz estar que merce*s* no vo.n prenda,
que mil sospirs ne fa.l iorn engoysos,
40 do*n* per un sol no.l denhatz far emenda.

VI.

Si m'amor vol, Na donzela, que renda,
ben li er obs *aue* sia gais e pros,

francx, e vuelh c'ab nuls hom no.s contenda
e a cascu*n* sia de bel repos,
c'a mi non tanh hom fel ni ergulhos
per que mon pretz dechaya ni discenda,
mas francx e fis, selans e amor*o*s
si el vol qu'ie.l don lezer que mi entenda.

VII.

Aytal l'auretz, ia regart no vo.n prenda,
bona dona, que.l sieu cor avetz vos,
que el non a poder c'ad autr' entenda.

VIII.

Bon'*e*s la fin, donzela.*n* que s'atenda,
e vos siatz garda entre nos dos
e que.us tenguatz ab aquels que.*l* tort prenda.

V.

Let's speak softly, lady, so no one hears you.
Now you're saying he's forfeited your love;
but if, to please you, he surrenders
his humble heart before your proud one,
please tell me, lady, for what reason
it could be that you won't pity him;
for a thousand sighs torment his days,
and then you don't see fit to reward a single one.

VI.

Maiden, if he wants me to give my love,
he will have to be cheerful, worthy,
noble, and I want him to quarrel with no man,
and to each person speak graciously;
because what suits me is not a mean or prideful man
who would harm and diminish my worth,
but a free and true, discreet and amorous man
if he wants me to let him be in love with me.

VII.

You will have that kind of man, don't worry,
50 good lady, for you have his heart
and he's incapable of loving another.

VIII.

Maiden, the goal for which he strives is good,
and may you be an arbiter between us,
standing by whichever one is wronged.

27. Alaisina Yselda and Carenza, "Na Carenza al bel cors avinenz"

I.

Na Carenza al bel cors avenen*z*,
d*o*naz conseil a n*o*s d*o*as serors,
e ccar saubez mielç tria*r* la meilors,
consil*h*az mi sec*o*nd vostr'*e*scien*z*.
5 Penre marit a vostra conoscen*z*a
o starai mi pulcela, et si m'agen*z*a,
que far fillos non cuiç qu*e* sia bo*s*
e ssens marit mi pa*r* trop anguisos.

II.

N' Alaisina Yselda, 'nenghamen*z,*
10 prez et beltatz, iovenz, fres*c*as col*o*rs
con*o*sc c'avez, cortisia et valors
s*o*bre t*o*ttas las a*u*tras conoscenz,
per qu'i*e*.us conseil per fa*r* bona semenza
penre marit coronat de scienza
15 en cui farez fruit de fil*h* glorios.
Retenguta.s pulsela *q*ui l'*e*pus.

III.

Na Carenza, penre marit m'agenza
mas far infanz cuiz qu'es gran penitenza

que las tetina*s* penden aval ios
20 e ll*o* ventril*h es* ruat *e* noios.

IV.

N'Alascina Yselda, sovinenza
aiaç de mi e*n* l'umbra de ghirenza;
quant i sireç preiaç, l*o* Glorios
qu'al departir mi ritenga pres v*o*s.

27. Alaisina Yselda and Na Carenza, "Na Carenza al bel cors avinenz"

I.

Lady Carenza, fair and lovely of form,
give advice to us two sisters,
and, as you can better choose what's best,
advise me according to your wisdom:
5 shall I, in your opinion, take a husband
or remain a virgin as it suits me?
For making babies doesn't appeal to me,
yet life with no husband seems to me so painful.

II.

Lady Alaisina Yselda, learning,
10 worth, beauty, youth and fresh complexion
are yours, I know, and courtesy and valor
above all other learned women;
therefore I advise you: if you would have good offspring,
take a husband crowned with wisdom
15 by whom you'll bear the fruit of a glorious son.
She who marries him remains a virgin.

III.

Lady Carenza, taking a husband suits me,
but I think making babies is harsh penance,
for the breasts droop way down,
20 the belly stretches and gets ugly.

IV.

Lady Alaisina Yselda, remember me
when you are in the protecting shadow;
pray to the glorious one
that at parting I may remain near you.

28. Anonymous, “No puesc mudar no digua mon vejaire”

R.Jorda

I.

No puesc mudar no digua mon vejaire
d’aisso don ay al cor molt gran error
et er me molt mal e greu a retraire
quar aquist antic trobador
que.n son passat, dic que son fort peccaire,
qu’ilh an mes lo segl’en error
que an dig mal de domnas a prezen
e trastug silh q’ o auzon crezo.ls en
et autreyon tug que ben es semblansa
et aissi an mes lo segl’en erransa.

II.

E tug aquist que eron bon trobaire
tug se fenhon per lial amador,
mas ieu sai be que non es fis amaire
nuls hom que digua mal d’amor;
enans vos dic qu’es ves amor bauzaire
e fai l’uzatge al traitor;
…que de so on plus fort s’aten
ditz mal aissi tot a prezen…,
quar neguns hom, s’avia tota Fransa,
no pot ses don’aver gran benestansa.

III.

E ia nulhs hom que sia de bon aire

no sufrira qu'om en digua folhor,
mas silh que son ves amor tric e vaire
ho tuzonon (?) e s'en tenon ab lor;
qu'En Marcabrus, a ley de predicaire
quant es en gleiza h*o* orador
que di gran mal de la gen mescrezen,
et el ditz mal de donas eyssamen.
E dic vos be que non l'es gra*n* honransa
selh que ditz mal d'aisso don nays enfansa.

28. Anonymous, "No puesc mudar no digua mon vejaire"

I.

I can't help it: I must speak my mind
about the thing that is confounding my heart,
and it will give me pain and grief to write,
for I say those old-time troubadours,
who are dead now, gravely sinned,
putting the world in confusion,
when they openly spoke ill of women;
and all who hear their speech believe them
and grant that such things seem true;
thus they have plunged the world in error.

II.

And all these men, who were good troubadours,
pretended to be loyal lovers,
but I am certain that no one
who speaks ill of love is a true lover.
Rather, I tell you he is love's deceiver
and behaves like a traitor,
for he publicly speaks ill
of that in which he has most hope.
For if a man owned all of France,
but had no lady, he could have no well-being.

III.

And never will a man of noble nature
allow men to speak foolishness about this,
but those who are deceitful, fickle lovers
and agree among themselves.
For Lord Marcabru, like a sermonizer
in church, or a preacher
speaking ill of unbelievers,
speaks similarly ill of women;
I tell you there's no great honor
in maligning that from which a child is born.

IV.

la no sia negus meravellaire
s'ieu aisso dic ni vuelh mostrar alhor
que quascus hom deu razonar son fraire
e queia domna sa seror,
quar Adams fo lo nostre premier paire
et avem Dam*n*idieu ad auctor,
e s'ieu per so vuelh far razonamen
a las domnas, no m'o reptes nien,
quar dona deu az autra far *on*ransa
e per aisso ai.n ieu dig ma semblansa.

IV.

Let no one be amazed
if I speak this way, and even wish to prove
that every man should argue for his brother,
and every woman for her sister,
because Adam was our first father,
and we all have the Lord God as creator;
if, therefore, I wish to make an argument
for ladies, don't carp at me about it;
one lady should do honor to another,
and that's why I have given my opinion.

29. Anonymous, “Ab greu cossire et ab greu marrimen”

P.Base

I.

Ab greu cossire et ab greu marrimen
planh e sospire et ab perilhos turmen,
can me remire ab pauc lo cor no.m fen,
ni mos huelhs vire que gart mos vest*i*mens
que son ricx e onratz
e ab aur fi frezatz
e d’argen mealhatz,
ni regart ma corona;
l’apostoli de Roma
volgra fezes cremar
qui nos fay desfrezar.

II.

Sesta costuma ni sest establimen
non tenra gaire, c’an fag novelamen,
car lo rey lacme no fo*ro*n a prezen
ni l’apostoli, c’absolva.l sagramen,
car nostres vestirs ricx
an nafratz e aunitz;
q*i* o tractet sia marritz,
per que cascuna entenda
que non port vel ni benda
mais garlandas de flors
en estieu per *am*ors.

III.

Coras que vengua lo rey nostre senhor
que es semensa de pretz e de valor,
per merce.l prenda c’auia nostra clamor
de la offensa que fan sieu ren*da*dor,
que.ls vestirs an naffratz
e des*en*cadenatz
e dezenbotonatz.

30 per que nostras personas
ne van pus vergo*n*hozas
prec que sian tornatz
per vos, fran*c* rey onratz.

29. Anonymous, "Ab greu cossire et ab greu marrimen"

I.

In heavy grief, in heavy dismay,
and in dreadful pain, I weep and sigh.
When I gaze at myself my heart all but cracks,
and I nearly go blind when I look at my clothes
5 (rich and noble,
trimmed with fine gold,
worked with silver)
or look at my crown.
May the Pope in Rome
10 send him to the fire
who untrims our clothes.

II.

I will not observe this custom—
this law they've just made,
for lacme the King wasn't there,
15 nor was the Pope; let the order be lifted;
they've harmed and dishonored
our rich clothing.
May the law's author suffer
to see every woman resolve
20 not to wear veil or wimple
but garlands of flowers
in the summer for love.

III.

Whenever our lord the King may come
(from him comes all merit)

let pity move him to hear our outcry
against the offense brought on by his stewards,
who have torn from our clothing
its chains
and its buttons.
See that our persons
are no longer shamed:
pray, have them restored
to us, high, honored King.

IV.

Senhors dauraires e los dauriveliers,
donas e donzelas que es de lur mestier,
a l'apostoli mandem un messatgier
que escumenie cosselhs e cosselhiers
e los fraires menors
en so*n* en grans blasmors,
e los prezicadors
e selh de penedensa
ne son en malvolensa
e li autr*e* reglar
c'o solon prezicar.

V.

Vai, sirventesca, al bon rey d'Arago
e a la papa que.l sagramen perdo,
car vilanes*c*a an fag, si Dieus be.m do,
e ribaudesca, nostr*e* mari*t* felo;
…
quar yeu n'era pus gaia,
la sentura m'esclaia
que yeu solia senchar,
lassa! no l'aus portar.

VI.

De ma camiza blanc'ai tal pessamen,
que era cozida de seda ricamen,
groga e vermelha e negr*a* evssamen.

blanca e blava, ab aur et ab argen.
60 Lassa, non l'aus vestir!
Lo cor me vol partir,
…
e non es mara*vi*lha.
Senhors, faitz me esclavina
65 que aitan l'am portar
can vestir ses frezar.

IV.

Let us, lord goldsmiths and jewelers,
35 and ladies and girls who are of their trade,
ask the Pope in a message
to excommunicate council and councilmen,
and the friars minor,
who are greatly to blame for this,
40 the preachers
and penitentials
who show their ill-will in it,
and other regulars
accustomed to preach it.

V.

45 Go, sirventesca, to the good King of Aragon
and to the Pope; let them undo the law,
for—as God grant me grace—our ignoble husbands
have done a vile deed.
50 …
for I was happier.
The girdle I used to fasten
dismays me. Alas!
55 I dare not wear it.

VI.

I grieve for my white blouse
embroidered with silk—
jonquil, vermilion and black mixed together,
white, blue, gold and silver.

60 Alas! I dare not put it on.
My heart feels like breaking,
…
and it's no wonder.
Lords, make me a coarse cloak;
65 I prefer to wear that
when my clothes have no trimmings.

30. Gormonda de Monpeslier, "Greu m'es a durar"

Na Gormunda

I.

Greu m'es a durar
quar aug tal descrezensa
dir ni semenar,
e no.m platz ni m'agensa,
5 qu'om non deu amar
qui fai desmantenensa
a so don totz bes
ven e nays et es
salvamens e fes,
10 per qu'ieu faray parvensa
e semblan que.m pes.

II.

No.us meravilhes
negus si eu muou guerra
ab fals mal apres
15 qu'a son poder soterra
totz bos faitz cortes
e.ls encauss'e.ls enserra;
trop se fenh arditz,
quar de Roma ditz
20 mal, qu'es caps e guitz
de totz selhs que en terra

an bos esperitz.

III.

En Roma es complitz
totz bes, e qui.ls li *p*ana
sos sens l'es fallitz,
quar si meteys enguana,
qu'elh n'er sebellitz
don perdra sa ufana.
Dieus auja mos precx
que selhs qu'an mals becx,
ioven e senecx,
contra la ley romana,
caion dels bavecx.

30. Gormonda de Monpeslier, "Greu m'es a durar"

I.

It's hard to bear it
when I hear such false belief
spoken and spread around;
it doesn't please or suit me,
for no one should approve
a person who dismantles
that from which all good
comes, is born, and is,
salvation and faith itself.
Therefore, I will show
what grieves me.

II.

Don't anyone marvel
if I wage war
against the false, wrongheaded man
who does his best to cast down,
persecute, and imprison

all good, courtly traits.
He is too bold,
for he speaks ill
of Rome, the capital and guide
of those on this earth
whose souls are good.

III.

In Rome all goodness
is accomplished; he who disagrees
lacks any sense,
for he deceives himself;
he will be brought down for it
and will quit his boasting;
may God hear my plea;
let those, young and old,
who cackle viciously
against the law of Rome
fall from its scales.

IV.

Roma, selhs per pecx
tenc totz e per gent grossa,
per orbs e per secx
que lur car*n* e lur ossa
cargon d'avols decx,
don caion en la fossa
on lur es sermatz
pudens focx malvatz,
don mais desliatz
no s*o*n de l*a tra*d*o*ssa
qu'an de lu*r*s peccatz.

V.

Roma, ges no.m platz
qu'avols hom vos combata,
dels bos avez patz
q'usquecx ab vos s'aflata.

dels fols lurs foldatz
50 fes perdre Damiata,
mas li vostre sen
fan sels ses conten
caytiu e dolen
que contra vos deslata
55 ni renha greumen.

VI.

Roma, veramen
sai e cre ses duptansa
qu'a ver salvamen
aduretz tota Fransa,
60 oc, e l'autra gen
que.us vol far aiudansa;
mas so que Merlis
prophetizan dis
del bon rey Loys
65 que morira en Pansa,
aras s'esclarzis.

IV.

Rome, I consider
35 those men fools: crude,
blind, dry villains
who load their flesh
and bone with horrid vice
that sinks them
40 into the pit prepared for them
with stinking fire;
they are never unbound
from the burden
of their sins.

V.

45 Rome, I'm thoroughly displeased
that a vile man attacks you;
with good men you're at peace

for every one of them adores you.
The folly of the fools
caused the loss of Damietta,
but your wisdom
makes them wretched
and regretful, no denying it,
to have risen up against you
and acted in evil ways.

VI.

Rome, I know for sure,
believe, and do not doubt
that you will lead all France
to sure salvation—
Yes—and other people
who want to serve you.
But the thing that Merlin,
prophesying, said
of good King Louis,
that he would die in Pansa,
is now becoming clear.

VII.

Piegz de Sarrazis
e de pus fals coratge
hereti*e*s mesquis
son, qui vol lur estatge
ins el foe d'abis
v*a se*.n loc de salvatge
en dampnatio.
A selhs d'Avinho
baysses, don m'es bo,
Roma, lo mal pezatge,
don grans merces fo.

VIII.

Roma, per razo
avetz manta destorta

80 dressad'a bando
et oberta la porta
de salvatio
don era la claus torta.
Que ab bon govern
85 bayssatz folh esquern,
qui sec vostr'estern
l'angel Michel lo.n porta
e.l garda d'ifern.

IX.

L'estiu e l'yvern
90 deu hom ses contradire,
Roma, lo cazern
legir, si que no.s vire,
e quan ve I'es*qu*ern
cum lesus pres martire,
95 albir se lo cas
si.s bos crestias,
si no.s pes' en pas
s'adoncx non a cossire,
totz es fols e vas.

VII.

Worse than Saracens
and more false-hearted,
are the wicked
70 heretics. One who seeks their home
must go into the fire
of the abyss, into a savage place,
into damnation.
Rome, for the people of Avignon
75 you reduced (and I approve)
the wicked toll,
for which I thank you.

VIII.

Rome, by your justice,

you have straightened
many crooked things
and opened the portals
of salvation
whose key was bent.
By good government
you bring down folly.
The one who takes your path
is born up by Saint Michael
and kept away from Hell.

IX.

Summer and winter,
there's no doubt, a man
should read the Word
so that he doesn't stray from it.
And when he sees the scorn
that Jesus suffered,
if he is a good Christian
he should reflect on that;
and if he doesn't meditate,
if he fails to grieve,
then he is a complete, vain fool.

X.

Roma, l*o* trefas
e sa leys sospechoza
als fols digz vilas
par que fos de Toloza,
on d'enians certas
non es doncx vergonhoza.
Mas si.l coms prezans
enans de dos ans
cove que.ls engans
lays e la fe duptoza
e restaure.ls dans.

XI.

Roma, lo reys grans
qu'es senhers de dreytura
als falses Tolzans
don gran malave*n*tura,
quar tot a sos mans
fan tan gran desmezura
q'usquecx lo rescon
e torbon est mon
e.lh comte Raymon,
s'ab elhs plus s'asegura,
no.l tenray per bon.

XII.

Roma, bes cofon
e val li pauc sa forsa
qui contra vos gron
ni bast castelh ni forsa,
quar en tan aut mon
no.s met ni n*o* s'amorsa
que Dieus non recort
son erguelh e.l tort
…
don pert tota s'escorsa
e pren dobla mort.

X.

Rome, the traitor
and his dubious belief
and vulgar, foolish speech,
comes from Toulouse, it seems,
where there's no shame
about plain treachery.
But the worthy count
before two years have passed
must leave all treachery
and false beliefs behind
to redress wrongs.

XI.

Rome, may the high King,
lord of righteousness,
bring dire misfortune
on the false Toulousans
who against His laws
commit such outrage,
for everyone hides it
and the world is confused;
if Count Raymond
keeps supporting them
I condemn him.

XII.

Rome, a man's undone
and his strength has little worth
if he grumbles against you,
building or besieging castles,
for on whatever mountain
he builds his fortress,
it's not so high that God forgets
his pride and wickedness
…
whereby he'll lose his skin
and undergo a double death.

XIII.

Roma, be.m conort
que.l coms ni l'emperaire,
pueys que son destort
de vos no valon gayre,
quar lur folh deport
e lur malvat vejaire
los fa totz cazer
a vostre plazer,
q'us no.s pot tener
sitot s'es guerreiavre

non li val poder.

XIV.

Roma, yeu esper
que vostra senhoria
e Fransa per ver
cuy no platz mala via
fassa dechazer
l'erguelh e l'eretgia,
fals heretges quetz
que non temon vetz
ni crezo.ls secretz,
tan son ples de feunia
e de mals pessetz.

XV.

Roma, be sabetz
que fort greu lur escapa
qui au lor decretz,
aissi tendon lur trapa
ab falces trudetz
ab que quascus s'arrapa;
totz son sortz e mutz
qu'el lur tolh salutz
don quecx es perdutz
q'ilh n'an capelh o capa
e remanon nutz.

XIII.

Rome, it consoles me
that the Count and emperor,
ever since they turned from you,
have had little success;
their foolish actions
and wrong-headedness
defeat them—
it is your will
that thev can't hold out:

warriors they may be
but their powers don't help them.

XIV.

Rome, I hope
your dominion
and indeed that of France,
where evil is out of favor,
will cause pride
and heresy to collapse,
false, secret heretics
who neither respect the bans
nor believe the mysteries,
they are so treacherous
and evil-minded.

XV.

Rome, you know well
that one who hears their words
finds it hard to escape;
they set their traps
with false enticements
by which everyone is snared;
those who are trapped are deaf
and dumb about the lost salvation
that dooms them all;
they're stripped of cape and cap
and remain naked.

XVI.

Clauzis e sauputz
naysson, senes falhida,
crematz e perdutz
per lur malvada vida
qu'anc negus vertutz
non fe, ni ges auzida
non avem sivals,
e si fos levals

lur vida mortals,
175 Dieus, crey l'agra eyssauzida,
mas non es cabals.

XVII.

Qui vol esser sals,
ades deu la crotz penre
per ereties fals
180 *dechazer e mespenre,*
que.l celestials
hi venc son bras estendre
tot per sos amicx,
e pus tals destricx
185 pres, ben es enicx
selh que no.l vol entendre
ni creyre.ls chasticx.

XVIII.

Roma, si pus gicx
renhar selhs que.us fan *o*nta
190 al sant esperitz,
quant hom lor o aconta,
tan son fo*l* mendicx
q'us ab ver n*o* s'afronta
no.y auras honor.
195 Roma, li trachor
son tan ples d'error
qu'on plus pot quascus monta
quec iorn sa follor.

XVI.

Surely they are born,
hidden yet known,
consumed and lost
by their wicked life,
170 for they do no good thing
(all least not
that I've heard about)

and if their mortal life
were faithful
I think God would have approved it,
but it's not just.

XVII.

One who wishes to be saved
should now take up the cross
in order to defeat and punish
the false heresy;
for the Heavenly One
came to stretch forth his arms
for those who love him,
and as he took on such suffering
a person's very wicked
who doesn't choose to hear him
or believe his teachings.

XVIII.

Rome, if you allow
the acts of those who shame
the Holy Spirit
(when they are spoken to
they're such mad beggars
they won't admit the truth)
you'll have no honor.
Rome, the traitors
are so full of error
that each one, each day raises
to the limit the level of his folly.

XIX.

Roma, folh labor
fa qui ab vos tensona,
del empe*rador dic,*
*s'*ab vos n*o* s'adona
q*'en gran d*eshonor
ne venra s*a corona.*

205 *e* sera razos.
Mas per *o ab vos*
leu trob'om perdos
qui g*en sos tor*tz razona
ni n'es ang*oissos*.

XX.

210 Roma.l Glorios
que a la Magdalena
perdonet don nos
esperam ben estrena;
lo folh rabioz
215 que tan dich fals semena,
fassa d'aital for
elh e son thezor
e son malvat cor
morir e d'aital pena,
220 cum heret*ie*s mor.

XIX.

Rome, he does
200 mad works who quarrels with you,
and of the Emperor
I say that if he doesn't join you
his crown will fall
into dishonor,
205 and rightly so.
But through you
he will easily find pardon
if he admits his sins
and feels remorse.

XX.

210 Rome, may the Glorious One
who pardoned Mary
Magdalene (whose gift
we surely hope for)
kill the rabid fool

who sows so much false speech,
he and his treasure
and his evil heart;
and when he dies may he die
in the torments
suffered by heretics.

31. Anonymous, "Ab lo cor trist environat d'esmay"

I.

Ab *lo* cor trist environat d'esmay,
plorant m*o*s *ue*lls e rompen los cabels,
sospirant fort, lass*a,* conget pendray
de fin amor et de totz so*s* co*n*ssells,
car ja no.m platz *a*mar hom qu'el mon si*a*
de*res* a*n*ant, ne portar bon voler,
pus mort crusel m'a tolt cel q'eu voli*a*
trop mais que me, sens negun mal sauber.

II.

E per aiso fauc lo captenime*n*
desespera*t* e farai chascun jorn
ab trist sembla*n,* e darai entenen
a totz aicels que.m vey anar entorn
qu'en me no.ls qual aver nul'esperan*sa;*
ans podon be sercar en autre part
dona q'els am o qu'els don s'amistan*sa*
car eu d' amor e de jo*i* me depart.

III.

E si del mon pog*u*es pendre comiat
ab grat de Deu, axi cum fau d'amor,
totz mos parens *encara m' an retrat,*
plandrie.m pauc aitant vis*c* ab dolor,
e per aiço prec la mort sans demor*a*
*v*engua de faitz per mon las cor alcir.

pus a mort cell de que mon cor tant plor*a*
e fa mant dol nuyt e jorn e suspir.

IV.

De tots quant vey ben parats e vestits
dençant, xentant, alegres e pagats
a*i* gran *e*nu*e*g e no.m plats mos delits;
e non deu esser res maravelats,
car pus me *son* renovellant la playa
anant me.l cor en lo g*e*nt aresar
e.*l* gay vestir d'acell, aquj Deus haya,
lo qual no crey en lo mon n'agues par.

31. Anonymous, "Ab lo cor trist environat d'esmay"

I.

With confusion wrapped around my sad heart,
shedding tears, tearing my hair,
sighing heavily, I, wretched woman, will say farewell
to perfect love and all its practices;
I have no wish to love or like any man
in the world [from now on,]
for cruel death has stolen the one I loved
more than myself, with perfect pleasure.

II.

For this reason I'm acting like a person
in despair, and I will spend each day
with a dismal face, and inform
all those I see circling around me
that hope means nothing to me;
and they can go seek elsewhere
a lady who loves them or gives them friendship
as I am taking leave of love and joy.

III.

If with God's blessing I could say farewell
to the world, as I've said it to love
(all my relations still hold me back),
I'd complain but little, I live in so much pain;
and for this reason I pray that death may come
without delay to kill my weary heart
since it killed the one my heart weeps for,
and I sigh and sorrow day and night.

IV.

All those I see brightly adorned and clothed,
dancing, singing, happy, and at ease
torment me, and I desire no pleasure
of my own; this should be no wonder,
for at those times they renew the wound
by bringing to my heart the sweet manner
and bright clothing of the one (God keep him)
who had no equal in the world, I think.

V.

Per que *m'es* bon de null temps amar plus
e de iaquir amor e son hostal,
car eu no crey hom de troba*r dejus*
tan bo, tant gay ne de valor aytal.
El era franch, valent, d'onor compli*da*
e tant ardit que ell n'es *e*stat mort,
per que mon cor faria gran fallida
si n'amav*a* altre apres sa mort.

VI.

Mon dolç amych, si be hom no.m sosterra,
morta suy hey gran res, si Deu m'ajut,
car sino mal no sent, tan fort s'aferr*a*
dolor en me despuys que.us ay perdut.

V.

So it suits me not to love ever again.

to abandon love and its dwelling place,
35 for I don't think I'll find a man in this world
as good, as cheerful, or as worthy as he was.
He was frank, brave, completely honorable,
and so ardent that he died because of it,
for which reason my heart would be at fault
40 if I loved another man after his death.

VI.

My sweet friend, if no one sustains me,
I am long dead, God help me,
for I feel nothing but misery, so strong is the grip
of sorrow in me since I lost you.

32. Azalais d' Altier, "Tanz salutz e tantas amors"

*T*anz salutz et tantas amors
et tanz bens et tantas honors
e tantas fin*a*s amistaz
e tanz gauz com vos volriaz
5 et tanz ris et tant d' alegrier
*v*os tramet N' Azalais d'Altier,
a vos, donna, cui ilh volria
mais vezer qe ren q'el mon sia,
qe tant n'ai auzit de ben dir*e*
10 a ceilh qe.us es hom et servire,
qe per lo ben qu'el me n'a dich
ai tant inz e*n* mon cor esc*r*ich
vostre semblant que, si.us vezia,
entre milh vos conoisseria.
15 Et dic vos ben aitan en ver
qez anc donna senes vezer
non amei tan d'amor coral,
et dic vos ben, si Deus mi sal,
quez el mon non es nulla res
20 q'eu penses qez a vos plagues
qes eu non fezes volenti*e*ra

senes mant e senes priguiera,
ez ai, donna, trop gran desire
quez eu vos vis e.us pogues dire
tot mon cor e tot mon voler
e pogues lo vostre saber.
Aras, donna, es enaissi:
l'autre iorn s'en venc zai a mi
lo vostr'amicx tristz e marritz
com hom enchausatz e faiditz,
e dis mi q'en ditz ez en faitz
es vas vos mespres e forfaitz,
segon, donna, qe vos dizes,
q'eu non cuidera q'el disses
ni q'elh a nuilh iorn de sa vida
fazes vas vos…
…am e.us obezis

32. Azalais d'Altier, "Tanz salutz e tantas amors"

So many greetings, so much love,
so many good things, so many honors,
so many perfect friendships,
and as many joys as you could wish,
so many smiles, so many cheerful things—
Lady Azalais of Altier sends all these
to you, lady, whom she would like
more than anyone in the world to see:
I've heard such good reports of you
from the one who is your man and servant
that, from the good things he has told me,
I have your face inscribed
so deeply in my heart that if I saw you
I'd know you in a thousand;
and I tell you truthfully
that for no lady ever, sight unseen,
have I had such heartfelt love;
and I tell you, God save me,

that there's nothing in the world
(if I thought it might please you)
that I would not do willingly
without hearing a command or a request.
Lady, I have such great desire
to see you so that I could show you
my whole heart and desire,
and could know yours.
Now, Lady, this is how things stand:
the other day your friend came here
to see me, downcast and sad
like a man chased away and banished;
and told me that by words and actions
he'd wronged you and failed you,
lady, according to what you said.
I could not believe what he said,
nor that he, a single day of his life,
committed toward you…
…he loves and obeys you
mais que nuilla ren qu'elh anc vis.
Pero, donna, si vos cuidatz
q'eu n'a*i es*mais, ben es vertatz,
qe vos aves ben tan de sen
de valor e d'ensengnamen
qe, si lo tortz granz no i fos
ja no.ilh trobaras occaisos
per qe.l feses de vos partir
ni aissi desirant languir,
ni non potes ies per raizon
azirar lui per l'ucaison
q'eu sai, *e*z elh e vos sabes.
Pero s'auzire lo voles,
vostra er la perda e.l danz,
et pois per totz *los* finz amanz
devres en esser meinz prezada
per totz temps ez uchaiso*na*da.
Ez aquilh qe non o sabran
cuidaran si qe per talan

d'autrui amar vos l'azires
e de vos amar lo lunges
ez intrares in folla bruda,
si et*z* per canzairitz tenguda,
q'esqern fai de si mal retraire
Brizeida, qar ilh fo cangiaire
sos cors, qar laiset Troilus
per amar lo fil Tideus.
Autressi.us er en mal retrach
si.us partes de lui se*ns* forfach,
qe.us vol e.us desira e.us ama
tant q'en moren n'art e n'aflama,
e s'a*u*tra donna l'agues mort,
e*u* cuidera qe molt gran tort
vos agues fait, si m'aiut Dieus,
qar ell es miellz vostre qe sieus.
E s'el, donna, per sobramar
vos vez de ren vostre pesar,
amors o fez e non gens elh,
per q*ez* eu conosc be qez elh
more than anyone he's ever seen.
But, lady, if you think
I am dismayed, it's true;
for you have so much sense,
quality, and learning,
that if the fault were not too great,
you wouldn't invent the charges
on which to send him away
or make him languish in longing,
nor can you be right
to hate him on account of the charge
that I know and that he and you both know.
However, if you want to kill him,
the loss and blame will be yours,
and then all perfect lovers
will have to cease admiring you
forever; it's you who will be charged.
And those who don't know

will think it was out of a desire
to love another that you hated him
and prevented him from loving you;
you'll become the subject of foolish gossip,
60 thought to be an inconstant woman;
for scorn made Briseida badly spoken of
because she was inconstant;
she left Troilus
to love Tydeus' son.
65 Likewise you will be ill-spoken of
if you leave him without provocation,
for he wants, desires and loves you so much
that he's dying, burned by the flames,
and if another lady had struck him dead
70 I'd think that she had done great harm
to you, so help me God,
for he belongs to you more than to himself.
And if, lady, from too much love,
he caused you any grief,
75 Love, surely not he, did it;
for which reason I'm sure that he
non de*u* perdre vostra paria
ni l'amor qe de vos a*v*ia,
ni nulla donna non es bona
80 pois q'estra ni tol zo que dona.
Eras qon q'el sia estat,
o per la vostra voluntat
o per lo tort qe.us *a* agut,
ve.l vos aissi mort e vencut
85 qez el non dorm ni non repausa
ni el mond non es nulla causa
qe ja.l puesca donar conort
si doncs ab vos non troba acort,
per q'eu vos prec, per gran merze,
90 qe vos tot per amor de me,
li perdones e.l finiscatz
los tortz don vos l'ucazonatz.
Ez eu faz vos per lui fianza

qe ja en diz ni en senblanza
non faza nul temps ni non diga
ren per qe.l sias enemiga.
E no.l sias o*i*mais avara,
anz li sias fina e clara,
qe.l noms ni.l semblanz no.us desmenta,
e prec amor qe.us o cosenta,
bona donna.
shouldn't lose your company,
or the love he had from you.
Nor is any lady kind
if she withdraws or takes what she has given.
Now, whatever may have happened,
either by your own wish,
or by the wrong he did you,
behold him, so struck down and beaten
that he neither sleeps nor rests
nor is there anything at all
that can console him
if he doesn't find favor with you.
Therefore I beg you, in great pity,
that you, wholly for love of me,
pardon him and absolve
the wrongs you charge him with,
and I give you my word for him
that never in speech or in looks
shall he do or say
a thing that makes you his enemy.
And don't be stingy with him now;
be true and clear, so that neither
your name nor your face is belied.
And I pray that Love may grant you this,
good lady.

33. Anonymous, "Coindeta sui, si cum n'ai greu cossire"

I.

Coindeta sui! si cum n'ai greu cossire
per mon marit, qar ne.l voil ne.l desire.
Q'eu be.us dirai per que son aisi drusa,
Co*i*ndeta sui!
qar pauca son, i*o*veneta e tosa,
Co*i*ndeta sui!
e degr'ave*r* marit dunt fos ioiosa
ab cui toz temps pogues iogar e rire.
Coindeta sui!

II.

Ia Deus mi.n sal se ia sui amorosa,
Coindeta sui!
de lui amar mia sui cubitosa,
Coindeta sui!
anz quant lo vei ne son tant vergoignosa
q'eu prec la mort qe.l venga tost aucire.
Coindeta sui!

III.

Mais d'una ren m'en son ben acordada,
Coindeta sui!
se.l meu amic m'a s'amor emendada,
Coindeta sui!
ve.l bel esper a cui me son donada,
pla*n*g e sospir quar ne.l vei ne.l remire.
Coindeta sui!

IV.

En aquest son faz co*i*nde*t*a balada,
Coindeta sui!
e prec a tut que sia loing cantada,
Coin*det*a *sui!*
e que la chant tota domna ensegnada,
del meu amic q'eu tant am e desire.
Coindeta sui!

33. Anonymous, “Coindeta sui, si cum n’ai greu cossire”

I.

I am lovely, and so my heart grieves
about my husband, whom I neither love nor desire.
I’ll tell you why I am so amorous
—I am lovely—
for I am small and young and fresh
—I am lovely—
and should have a husband who gives me joy
with whom I could play and laugh all day.
I am lovely.

II.

God save me if I ever love him
—I am lovely—
I haven’t the least wish to love him
—I am lovely—
in fact, seeing him, I feel such shame
that I beg death to come and take him soon.
I am lovely.

III.

But on one thing my mind is resolved
—I am lovely—
if my lover has restored his love to me
—I am lovely—
that’s the hope I’ve given myself up to;
I weep and sigh because I cannot see or gaze at him.
I am lovely.

IV.

On this note I make a lovely ballad
—I am lovely—
and pray that people sing it everywhere
—I am lovely—
and that every knowing lady sing

about the friend whom I so love and desire.
30 *I am lovely*.

V.

E dirai vos de que sui acordada,
Coindeta sui!
que.l meu amic m'a longament amada,
Coinde*t*a sui!
35 ar l*i* sera m'amor abandonada
e.l bel esper qu*e* tant am e desire.
Coindeta sui!

V.

I'll tell you what I have resolved
—I am lovely—
Because my friend has loved me for so long
—I am lovely—
35 my love will now be offered up to him,
and the good hope I so love and desire.
I am lovely.

34. Anonymous, "En un vergier sotz fuella d' albespi"

I.

En un vergier sotz fuella d'albespi
tenc la dompna son amic costa si
tro la gayta crida que l'alba vi,
Oy Dieus! Oy Dieus! de l'alba tan tost ve.

II.

5 "Plagues a Dieu ia la nueitz non falhis
ni.l mieus amicx lonc de mi no.s partis
ni la gayta iorn ni alba no vis,
Oy Dieus! Oy Dieus! de l'alba tan tost ve.

III.

Bels dous amicx, baizem nos yeu e vos
10 aval e.ls pratz on chanto.ls auzellos
tot o fassam en despieg del gilos,
Oy Dieus! Oy Dieus! de l'alba tan tost ve.

IV.

Bels dous amicx, fassam un ioc novel
yns el iardi on chanton li auzel
15 tro la gaita toque son caramelh,
Oy Dieus! Oy Dieus! de l'alba tan tost ve.

V.

Per la doss'aura qu'es venguda de lay
del mieu amic belh e cortes e gay
del sieu alen ai begut un dous ray,
20 Oy Dieus! Oy Dieus! de l'alba tan tost ve."

IV.

La dompna es agradans e plazens
per sa beutat la gardon mantas gens
et a son cor en amar leyalmens,
Oy Dieus! Oy Dieus! de l'alba tan tost ve.

34. Anonymous, "En un vergier sotz fuella d'albespi"

I.

In an orchard under hawthorn leaves
the lady holds her lover by her side
until the watchman cries: I see the dawn.
O God, O God, the dawn! it comes so soon.

II.

5 "Would to God the darkness were not ending
and my lover were not leaving me,
and the watchman saw no dav or dawn.

O God, O God, the dawn! it comes so soon.

III.

Fair, sweet friend, kiss me and I'll kiss you
10 in the meadow where songbirds sing;
let's do all this despite the jealous one.
O God, O God, the dawn! it comes so soon.

IV.

Fair, sweet friend, let's play a fresh game
in the garden where songbirds sing,
15 until the watchman pipes his warning.
O God, O God, the dawn! it comes so soon.

V.

In the sweet wind that comes from there,
from my fair, courteous, happy friend,
I've drunk the sweet light of his breath.
20 *O God, O God, the dawn! it comes so soon."*

VI.

The lady is agreeable and lovely
admired by many for her beauty,
while her heart stays loyally in love.
O God, O God, the dawn! it comes so soon.

35. Anonymous, "Dieus sal la terra e.l pais"

Dieus sal la terra e.l pa*is*
on vos*tre cors* es ni estai,
on q'eu sia, mos cors es lai
e sai no n'es om poderos;
5 aissi volgr'eu qe.l cors lai fos
qi qe sai s'en fezes parliers,
mais n'am un ioi qe fos entiers
q'el qe s'en fai tan enveios.

35. Anonymous, “Dieus sal la terra e.l pais”

God save the land and the place
where you are and where you remain.
Whatever place I’m in, my heart is there,
for no man here has power over that.
I wish my body were there as well
no matter who might gossip about it,
for I’d rather have a perfect joy from there
than have the person who so badly wants my body.

36. Tibors de Sarenom, “Bels dous amics, ben vos puosc en ver dir”

Bels dous amics, ben vos puosc en ver dir
qe anc no fo q’eu estes ses desir
pos vos con*os*c ni.us pris per fin ama*n,*
ni anc *no* fo q’eu non agues talan,
bels dous amics, q’eu soven no.us veses,
ni anc no fo sasons qe m’en pent*e*s,
ni anc no fo si vos n’a*n*es iratz
q’eu agues ioi tro que fosetz tornatz,
ni anc…

36. Tibors de Sarenom, “Bels dous amics, ben vos puosc en ver dir”

Fair, sweet friend, I can truly tell you
I have never been without desire
since I met you and took you as true lover,
nor has it happened that I lacked the wish,
my fair, sweet friend, to see you often,
nor has the season come when I repented,
nor has it happened, if you went off angry,
that I knew joy until you had returned,
nor…

End Notes

1. La Comtessa de Dia, "Ab ioi et ab ioven m'apais"

PC 46.1

PC 46.1 refers to a widely used system of identification for works in the troubadour corpus. It was established by Alfred Pillet, completed by Henry Carstens, and published in the *Bibliographic der Troubadours*. The first number refers to the poet, the second to the work in the poet's corpus. *Tensos* between two poets are normally identified by two numbers.

a8 b7' a8 b7' b7' a8 a8 b7'

4 *coblas doblas* and a *tornada*

derivative rhymes

The *canso* is found in the following manuscripts: A167, B104, D85, H49, I141, K126, T197, a232. It is attributed to the Comtessa de Dia in all the manuscripts except T. The *canso* is accompanied by a *vida* in ABIK and miniatures in AHIK.

This edition is based on B, the older and more reliable manuscript of the AB group. See Zufferey, *Recherches* 35–40.

Previous editions of the work include Raynouard (1816–19), Rochegude (1819), Mahn (1846–53), Schultz-Gora (1888), Restori (1891), Santy (1893), Kussler-Ratyé (1917), Véran (1946), Hamlin/Ricketts/Hathaway (1967), Faucheux (1974), de Riquer (1975), Bogin (1976), de Casas/Cantera (1976), Farrayre (1982), Sansone (1986), Kay (1989), Kasten (1990), Städtler (1990), Rieger(1991).

The following notes are based on our reading of B and Rieger 588–91.

1. *Ab:* the capital is missing in manuscript B. The emendation is in accordance with ADHITa.

1–2. All but two couplets (ll.1–2, 9–10) in this *canso* are derivative rhymes, pairs based on the same word-root and normally marked by the alternate presence and absence of the feminine ending *-a*. While English practice considers such rhymes "weak," in troubadour poetics *rims derivatius* was a tour de force, which enhanced, in this case, the thematics of masculine-feminine relations (Kay, "Derivation"). Our translations mimic the effect of derived rhyme by echoing in the second line of each couplet a word from the first line. Lines 1–2 do not present a true derived rhyme: the 3rd person singular *apaia* comes not from the root *pascor* (to feed), like *m'apais,* but from a derivative of *pacare,* to make peaceful, to satisfy. See Kay, "Derivation" 167 and Rieger 589.

3. *que:* DHT read *car* (because, for).

4. The line is emended by modern editors to read *per q'ieu sui coindet'e gaia.* According to the fourteenth-century *Leys d' Amors,* the most complete treatise of Occitan poetics, a phrase like *coindeta e gaia,* in which a vowel at the end of one word is followed by another vowel at the beginning of the next, should be read as a synalephe. This means that the vowel at the end of *coindeta* was blended with *e* or, more likely, was suppressed in performance (Di Girolamo, *Elementi* 12). In "Ab ioi et ab ioven m'apais"

synalephe is also found in lines 22 and 26, and dialephe, where adjacent vowels function metrically as two syllables, occurs in line 8. The poets use these metrical figures whenever it is convenient to do so. We have not emended the texts at these points.

9–10. As in the case of verses 1–2, the rhyme *mais-m'aia* follows the metrical pattern but is not a derivative rhyme.

13. The referent of "he" in this line is uncertain in the original as well as in the translation. It could be the lover of lines 9–10 or the go-between of line 11.

15–16. Cnyrim (46) identifies the lines as a proverb.

20. *pos ill:* A reads *pois quill* (since).

23. *ni.ll avinen:* manuscripts ABHIKTa read *ni li valen,* which does not respect the derivative rhyme scheme. We accept Kussler-Ratyé's emendation, which is in accordance with D.

29. *crezenssa:* manuscript B reads *entendenssa,* the emendation is necessary to maintain the derivative rhyme scheme.

33. Manuscripts DHIKT read *Floris,* ABa read *Amics*. The *senhal, Floris,* probably an allusion to the romance *Floris and Blanchaflor,* to which the poet makes reference in the third *canso* of this edition, represents the *lectio difficilior* (see Note on the Texts).

36. *plai:* B reads *platz*. The emendation accords with all the other manuscripts.

The poet probably lived in the second half of the twelfth century, a contemporary of Azalais de Porcairagues. Metrical and intertextual evidence suggests that the two trobairitz maintained poetic relations with Raimbaut d'Aurenga, who lived in the third quarter of the century. Although the poet's *vida* states that she addressed her love songs to Raimbaut, there is no mention of a Comtessa de Dia in extant documents pertaining to Raimbaut nor is there historical evidence of a Comtessa de Dia who wrote poetry. See the Introduction for further discussion.

2. La Comtessa de Dia, "A chantar m'er de so q'ieu no volria"

PC 46.2

a10' a10' a10' a10' b10 a10' b10

5 *coblas singulars* and a *tornada*

The *canso* is found in the following manuscripts: A168, B104, C371, D85, G114, I141, K127, L120, M204, N229, R22, W204 (fragment), a231, b12. It is attributed to the Comtessa de Dia in most manuscripts but is anonymous in GLNW. Here and elsewhere, as appropriate, rubrics from the manuscripts appear in bold type at the beginning of the printed texts (i.e. **La Comtessa de Dia**). The *canso* is attributed to *una donna de Tolosa* in M. A melody accompanies the fragment in W and there is space for musical notation in G and R. C is damaged where miniatures have been removed.

The text of the *canso* is based on B.

Editions of the *canso* include Raynouard (1816–21), Rochegude (1819), Mahn (1846–53), Bartsch (1855), Hueffer (1878), Santy (1893), Schultz-Gora (1888), Kussler-Ratyé (1917), Anglade (1927), Audiau/Lavaud (1928), Berry (1930), Bertoni (1937), Cavaliere (1938), Hill/Bergin (1941), Véran (1946), Gentile (1947), Piccolo (1948), Bec (1954), Frings (1957), Hamlin/ Ricketts/Hathaway (1967), Roubaud (1971), Faucheux (1974), Jeanroy (1974), de Riquer (1975), Bogin (1976), de Casas/Cantera (1976), D.Rieger

(1980), Farrayre (1982), Goldin (1983), Mamino (1986), Kasten (1990), Städtler (1990), Rieger (1991).

The following notes are based on our reading of B and Rieger 594–99.

5. *beltatz:* W reads *bontatz* (goodness).

6. *trahia:* B reads *trahida*. As mentioned in the Note on the Texts, the rhymes are regularized, *enganada:* L reads *vergoignada* (ashamed).

10. The poet, instead of citing analogous lovers from classical literature, names figures who were probably the hero and heroine of a contemporary romance. Note that she aligns herself with the male lover (Segui) and her *amic* with the female beloved.

18. *acoilla:* manuscript B reads *ocoilla*. We accept Kussler-Ratyé's emendation, as does Rieger, which is based on the readings of all the mansucripts except AB.

21. *departimens:* L reads *descordamentz* (trouble).

26. *etz:* B reads *et*.

3. La Comtessa de Dia, "Estat ai en greu cossirier"

PC 46.4

a8 b8 b8 a8 c7' d8 d8 c7'

2 *coblas doblas* plus a *cobla* that is not doubled.

The *canso* is found in the following manuscripts: A168, D85, I141, K137, and is always attributed to the Comtessa de Dia.

The base manuscript for this edition is A, following Kussler-Ratyé and Rieger.

The text has been edited by Raynouard (1816–21), Rochegude (1819), Mahn (1846–53), Crescini (1892), Schultz-Gora (1888), Santy (1893), Gaubert/ Véran (1907), Kussler-Ratyé (1917), Berry (1930), Serra-Baldó (1934), Cavaliere (1938), Hill/Bergin (1941), Véran (1946), Gentile (1947), Marone (1948), Piccolo (1948), Roubaud (1971), Lafont (1972), Faucheux (1974), de Riquer (1975), Bogin (1976), de Casas/Cantera (1976), Farrayre (1982), Mamino (1986), Sansone (1986), Brunel-Lobrichon (1989), Kasten (1990), Städtler (1990), Rieger (1991).

The following notes are based on our reading of A and Rieger 601–04.

10. *en:* Manuscript A reads *e*. Scribes frequently left out the tilde (~) over a vowel that indicated a nasal. All the other manuscripts read *en*.

11. *s'en:* We have adopted Rieger's interpretation. Kussler-Ratyé reads *sen* (sense).

14. Again the poet compares herself and her friend to male and female lovers, this time from the contemporary romance *Floris and Blanchaflor*. Versions of this oriental story existed in several vernacular languages, including Occitan.

16. *e ma vida:* A reads *a ma vida* but the emendation by Schultz-Gora, followed by later editors, is in keeping with the medieval taste for parallelism and *accumulatio*.

18. *cora.us tenrai:* D reads *be.us volgr'aver* (I would like very much to have you).

4. La Comtessa de Dia, "Fin ioi me dona alegranssa"

PC 46.5

a7' b7 a7' b7 c7 c7 d7' d7'

2 *coblas unissonans* and a *tornada*

A blank space large enough for an additional *cobla* is left at the end of the *canso* in D, which suggests that the scribe may have considered his source material incomplete.

The *canso* is found only in manuscript D85 where it is attributed to *La Contessa de Dia*.

The *canso* has been previously edited by Rochegude (1819), Mahn (1846–53), Schultz-Gora (1888), Santy (1893), Kussler-Ratyé (1917), Véran (1946), Piccolo (1948), Faucheux (1974), de Riquer (1975), Bogin (1976), de Casas/Cantera (1976), Farrayre (1982), Kasten (1990), Städtler (1990), Rieger(1991).

The following notes are based on our reading of D and Rieger 606–08. Unless specified, the emendations are in Kussler-Ratyé's edition and are adopted by Rieger.

6. A syllable is missing in D; we accept Rieger's emendation.

7. *m'esglaia:* D reads *esglaia*.

9. *an:* D reads *a*.

12. *qu'a ab els:* D reads *qui a bels*.

15. *solelhs:* D reads *soles* and we have emended it in accordance with the orthographic norms described in the Note on the Texts.

18. *no.us:* Schultz-Gora emended the manuscript, which reads *nos*. *m'an:* D reads *mon*. The emendation was originally suggested by Rochegude.

5. Castelloza, "Ia de chantar non degra aver talan"

PC 109.2

a10 a4 b6 b4 c6' d6 d6 d6 c6'

6 *coblas unissonans* and 2 *tornadas*

The *canso* is found in the following manuscripts: A169, I125, K110, N228, d311. It is attributed to Castelloza in every manuscript except N, where it is anonymous, as are 30% of the works recorded in that anthology.

The base manuscript for the present edition is A, after Rieger and Schultz-Gora. In the case of the Castelloza corpus, the texts in A are closely related to IKd and the four manuscripts present only slight variation, while N shows a significant number of textual variants (Rieger 522).

Editions of the text include Raynouard (1816–21), Rochegude (1819), Mahn (1846–53), Schultz-Gora (1888), La Salle de Rochemaure/Lavaud (1910), Véran (1946), de Riquer (1975), Bogin (1976), *Action Poétique* (1978), Paden et al. (1981), Bec (1985), Rieger (1991).

The following notes are based on our reading of A and Rieger 532–38. The emendations, by Schultz-Gora, are followed by Rieger, unless otherwise indicated.

1. *talan:* A reads *talen*. As always, we have regularized the rhyme.

2. *chan:* A reads *chant* and has been emended to fit the rhyme scheme.

8. *s'en:* A reads *sin*.

13. *qe l':* A reads *qeil*. We accept Bec's emendation, as does Rieger.

16. *don:* IKd read *domna*.

23. *en:* A reads *e*.

29. *tan:* A reads *tant*. The emendation accommodates the rhyme scheme.

38. *vostre gan:* A glove in the chivalric world was an important symbol, a metonymy for the hand that gave and received challenges to combat, oaths of homage and feudal service. For the desiring woman to steal a glove from a knight who owes such service to a higher-ranking lady is a daring disturbance of the social status quo. A lady's glove may also be a meaningful token, as seen in the *razo* to the *tenso* between Alamanda and Guiraut de Bornelh (Rieger 108). Also see Arié Serper, "Guiraut de Borneil, le gant, le trobar clus et Lignaure," *Revue des Langues Romanes* 81 (1974):93–106.

42. *d'aicella:* IKd read *de la bella* (of the beauty).

44. *lo:* A reads *li*.

46. *i fant lor dan:* A reads *que fant follatge* (who commit folly). The emendation accommodates the rhyme scheme and accords with IKNd.

47. *preian:* A reads *preon*. The emendation, in accordance with IKNd, preserves the rhyme scheme. Paden points out that the rhyme of lines 46–47 *(dan-preian)* which is found in IKNd, is merely an "eye rhyme," since the accent falls on the first syllable of *preian*. See Paden, ed. "Poems" 176–177.

55. *Na Mieils:* Rieger argues, as have Paden ("Poems" 164) and Brunel ("Almois" 462–463), that Castelloza is addressing her poem to Almuc de Castelnou. Almuc was an early thirteenth-century trobairitz whose only extant work, "Domna N' Almucs, si.us plages," an exchange of *coblas* with Iseut de Capion, is no. 14 in this anthology. An argument for this reading is found in N which reads *dompna nal murs,* and Rieger points to the paleo-graphic similarity of *c* and *r* to explain the deformation of the name (IKd read *nalmirs*). In keeping with the norms described in the Note on the Texts, we have maintained the reading of the base manuscript.

56. *mal:* A reads *mals*. The emendation is in accord with IKNd.

According to information provided in her *vida,* Castelloza was a noblewoman from Auvergne and wife of Turc de Mairona. She addressed her love songs to Arman de Breon. Intertextual and metrical studies offer convincing evidence that the poet had relations with the court of Dalfin d'Alvernha, Count of Clermont, who lived from about 1155 to 1235. See Paden, ed. "Poems" 158–163, and Rieger 558–63.

6. Castelloza, "Amics, s'ie.us trobes avinen"

PC 109.1

a8 b10 b10 c10 d10 d10 a10 a10

6 *coblas unissonans*

The *canso* is found in the following manuscripts: A168, I125, K110, N227, d310. It is attributed to Castelloza in every manuscript except N, where it is anonymous. The texts of AIK are embellished with miniatures and contain a *vida* of Castelloza. In the manuscripts, this song precedes "Ia de chantar" (no. 5).

This text is based on manuscript A, which is the best of the AIKd group and differs significantly from the reading found in N.

Previous editors include Raynouard (1816–21), Rochegude (1819), Mahn (1846–53), Schultz-Gora (1888), La Salle de Rochemaure/Lavaud (1910), Véran (1946), Bogin (1976), *Action Poétique* (1978), Paden et al. (1981), Städtler (1990), Rieger (1991).

The following notes are based on our reading of A and Rieger 522–28.

4. *tric:* N reads *ric* (haughty).

6. *dond:* The form is a normal graphic variant of the pronoun *don(t)* in A, where *t* alternates with *d* in the final position following *n*. See Zufferey, *Recherches* 46.

17. *esta:* A reads *estai* and has been emended in accordance with IKNd.

20. *tan lonc pressic:* A reads *a pres de se* (by her side). The emendation, which accommodates the rhyme scheme, was suggested by Schultz-Gora and accepted by Rieger. It is based on N which reads *tam lonc pressic*.

21. *gauzir:* N reads *chausir* (to choose).

23. *un gran revenimen:* N preserves the variant *maing douz revenimen* ("much sweet healing," Paden, ed. "Poems" 172).

24. *greu:* N reads *gran* (great).

28. *vei:* IKd read *vit* (he saw); N reads *vi* (I saw).

37. *alegrar e:* N reads *per plam es les,* which Paden emends to *per plain e lais* ("by my lamentation and lays," Paden, ed. "Poems" 173).

38. *Convenir,* found in Ad, is a word of judicial provenance meaning to call to justice, to summon. Although editors tend to follow IKN and emend the text to read *convertir, convenir* is valid here, given the judicial subtext of this *canso* and the inclusion of other words with legal connotations like *razonamen, falimen* and *preiar*.

47–48. Manuscript N reads "Faretz pecat, e serez n'en turmen, /e serai mos quesid'al jutjamen" ("You'll be in torment for it, and I'll be more sought after at Judgment," Paden, ed. "Poems" 173). The reading shows how manuscript variants may influence our interpretation of a work: here A warns of the harsh judgment to which her lover will be subjected by others and the poet's own impending damnation, while N recasts the lover's fault in an eschatological scenario, predicting eternal damnation for the lover and salvation for the poet. Bossy and Jones (277 n 29) suggest the *jutjamen* in N might allude to the call for a judgment that closes many *tensos*.

7. Castelloza, "Mout avetz faich lonc estatge"

PC 109.3

a7' b7 a7' b7 c7' d7 d7 c7' e7' e7'

5 *coblas unissonans*

The *canso* is found in the following manuscripts: A169, I125, K111, N228, d311. It is attributed to Na Castelloza in all the manuscripts except N, where it is anonymous.

The base manuscript for this edition is A, following Rieger and Schultz-Gora.

The *canso* has been edited by Rochegude (1819), Mahn (1846–1853), Schultz-Gora (1888), La Salle de Rochemaure/Lavaud (1910), Véran (1946), Roubaud (1971), Bogin (1976), *Action Poétique* (1978), Paden et al. (1981), Mamino (1986), Sansone (1986), Brunel-Lobrichon (1989), Städtler (1990), Rieger (1991).

The following notes are based on our reading of A and Rieger 541–48.

12. *vos amai:* A reads *ousai amat* and the text contains an extra syllable, (hypermetric). The emendations are made by Schultz-Gora and Rieger.

15. *ganchida:* A reads *ganchia;* we have regularized the rhyme.

23. *om* could signal either the genderless, impersonal pronoun "one" or could indicate "man." The ambiguity may be intentional, as suggested by Bruckner, "Na Castelloza."

29. *calc'aondanssa:* A reads *calacom danssa*. We accept, with Rieger, a variant of Schultz-Gora's emendation *(qualqu'aondansa),* in accordance with *calcaondansa* found in IK and *calquaondansa* in N.

31. Rieger interprets *ai eu,* found in A, as a contraction of the subjunctive *aia* and the subject pronoun.

38. *Fenida,* the death knell, is also a technical term that refers to the *tornada* of a *canso*. See Van Vleck 103, 111.

43. *fan:* A reads *faz* which is grammatically problematic. The emendation was suggested by Schultz-Gora and adopted by Rieger.

47–48. Manuscripts AIKd all contain a lapsus. The scribe copied the stanza with no space left to indicate that material was missing. Paden (178–179), relying on N as the base manuscript, edits the lines to read "e prec que veingnaz a me/Depueis que aurez ausida" ("and I pray you to come to me after you hear"). Rieger completes the line with the reading from N.

8. Anonymous, "Per ioi que d' amor m'avegna"

PC 461.191

a7' b7 a7' b7 c7 c7 b7 b7 a7' b7

5 *coblas unissonans capfinidas*

The *canso* is only conserved in N229 where it is anonymous. Paden and Rieger have attributed the *canso* to Castelloza on the basis of metrical, thematic and codicological evidence. See Paden, ed. "Poems" 163–165 and Rieger 555–558.

Previous editors include Rochegude (1819), Mahn (1846–53), La Salle de Rochemaure/Lavaud (1910), Paden et al. (1981), Perkal-Balinsky (1987), Mölk (1989), Städtler (1990), Rieger (1991).

The following notes are based on our reading of N and Rieger 551–54.

1. Initial capitals are missing in N.Rochegude's emendation of each stanza's initial word was facilitated by the poet's use of *coblas capfinidas* (see Introduction). One of the practical effects of *coblas capfinidas* was the preservation of the proper order of the stanzas, often lost in the course of a poem's transmission.

5–6. Although only the melodies to two poems in this repertoire, "Chantar m'er de so qu 'ieu no volria" of the Comtessa de Dia and "Si'us qier conseill, bella amia Alamanda" survive, textual references to music like those found in these lines indicate that trobairitz poems were intended to be sung like those of the troubadours. In the case of the *tenso,* "Si'us qier conseill, bella amia Alamanda," Giraut de Bornelh as the first poet would have been responsible for establishing the melody and metrical scheme.

6. *sos:* N reads *sons* and as always we have regularized the rhyme.

9. There is a lapsus in N.Rochegude, followed by Paden and Rieger, completes the line by borrowing the verse opening *pos vei* ("since I see") of a closely related *canso* by the troubadour Peirol. See Paden, ed. "Poems" 181–82.

23. N contains a lapsus. Rochegude and Paden open the line with *Quar paor ai* ("for I am afraid"). See Paden, ed. "Poems" 181–82. Rieger suggests that the line may have begun *si m'angoissa* (so I dread), again relying on Peirol's *canso,* "Per dan que d'amor mi veigna."

34. *c'un:* N reads *cus*. Rieger's emendation correctly places the indefinite pronoun in the accusative form.

36. *los oilz ambedos:* N reads *lo oilz ambsdos*. We accept Rochegude and Rieger's emendation of the accusative plural article *los* and the emendation of *ambsdos* to the variant form *ambedos,* which is necessary to restore the metrical scheme.

40. *pot:* N reads *po*.

45. *cors:* N reads *cor*. We accept Rochegude's emendation to indicate the accusative form of *cor*. *ques:* the sibilant often marks a word boundary when a vowel ends one word and begins the next, but the more common grapheme is *z*.

50. *faiz:* N reads *em faiz* and is hypermetric. Rochegude and Rieger make the emendation.

9. Clara d'Anduza, "En greu esmay et en greu pessamen"

PC115.1

a10 b10 a10 b10 c10' d10 d10 c10'

3 *coblas unissonans* and a *tornado*

The *canso* is found only in C359 where it is attributed to Clara d'Anduza.

The *canso* has been edited by Fabre d'Olivet (1804), Raynouard (1816–21), Rochegude (1819), Mahn (1846–53), Charvet (1880), Schultz-Gora (1888), Mistral (1895), Portal (1896), Goût (1935), Véran (1946), Roubaud (1971), de Caluwé (1974), Bogin (1976), Albert-Birot (1978), Bec (1984), Perkal-Balinsky (1987), Mölk (1989), Städtler (1990), Rieger (1991).

The following notes are based on our reading of C and Rieger 574–76.

9. *Selh* functions as a singular and a collective plural pronoun.

15. *dir:* the word is not legible on the microfilm of C and I rely on Rieger and Schultz-Gora.

24, 28. *cors:* Troubadours, male and female, frequently play on the homophony between *cor/cors* (heart) and *cors* (body). Although we have translated body here in line 24, the heart still lingers in association. Since there is no specific word for self in Old Provençal, *cors* also functions in that sense and is an appropriate reading for line 28, where C reads *cor* (emended to *cors*).

Clara d'Anduza lived in the first third of the thirteenth century and is thought to have been a noblewoman of the house of Anduza, a court that hosted numerous troubadours in the late twelfth and early thirteenth centuries. She is the principal figure in a lengthy *razo* that accompanies a *canso* of Uc de Saint Circ (ca.1217–1253), a troubadour known to have entertained at the court. Azalais d'Altier, is probably addressing her *salut* to Clara (see no. 32, 97–99). Intertextual evidence links this work with poems by Uc de Saint-Circ, Lanfranc Cigala, Raimbaut de Vaqueiras, Guilhem d'Anduza, Pons de Capdoill, and Azalais d'Altier. See Rieger 576–83, and Poe, "Another" 329–33.

10. Bietris de Roman, "Na Maria, pretz e fina valors"

PC 93.1

a10 b10 a10 b10 c10' d10 c10' d10

2 *coblas unissonans* and 2 *tornadas*

The *canso* is found only in manuscript T208 where it is attributed to Bietris de Roman. We accept Zufferey's argument, made on paleographic grounds, that the rubric reads *bietris,* and not *bierris* or *bieiris* ("Toward a Delimitation" 32, 41).

This brief *canso* has engendered a great deal of critical discussion because it is one of the few medieval poems that might be read as an expression of lesbian love. The interpretive problems arise, at least in part, because our understanding of troubadour lexical registers is based on the standard situation in which a man addresses a woman or another man. Bec underscores the point when he observes that this poem would seem absolutely ordinary if composed by a man; if composed by a woman, its status shifts, in his view, to that of anomalous lesbian love song or *contre-text,* which is defined more generally as a travesty of a *canso* (Bec, *Burlesque* 198). Rieger rejects Bec's parameters and argues that Bietris is expressing herself in "an entirely normal, and even conventional, colloquial tone that was required by good manners between women, particularly between women of equal social position…the author certainly conveys sympathy and affection, but …she does not exceed the normal degree of affectivity usual between women" ("Bieris" 91).

Previous editions include Rochegude (1819), Mahn (1846–53), Schultz-Gora (1888), Monaci (1889), Bertoni (1915), Roubaud (1971), Bogin (1976), Nelli (1977), *Action Poétique* (1978), Bec (1984), Perkal-Balinsky (1987), Rieger, (1989, 1991).

The following notes are based on our reading of T and Rieger 505–09. Unless otherwise indicated, all emendations were made by Schultz-Gora and adopted by Rieger.

1. *e fina:* the line is hypermetric in T where it reads *e la fina.*

4. *solatz:* T reads *solas*.

5. *douz:* T reads *doz* and the emendation is Rieger's. The adjective should be feminine, *acundansa*: T reads *acundanza*.

6. *semblan:* T reads *seblan*.

7. *qe:* T reads *ce*. In the manuscript *ce* is used for *qe* or *que* in ll. 7, 9, 12, 19, 20, which we have emended to facilitate pronunciation. We do not emend *ce* in ll. 15, 18, 24. Schultz-Gora emends *ce* to *que* and Rieger keeps the manuscript reading, *en:* T reads *e*.

8. *ses:* T reads *sis*.

9, 12. *si.us:* T reads *sivos*. The pronoun *vos* is never contracted in the manuscript version, but we do so for metrical reasons in lines 9, 12, 18, 19, where the pronoun occurs as a direct or indirect object enclitic.

12. *dompna:* T reads *dopna,* without a tilde.

14. The line in T begins & *car* and has an extra syllable, *talan*: T reads *talen*.

17. *valors:* T reads *valor,* which has been emended to represent the nominative form by Rieger.

18. *no.us es:* T reads *novos evos* and is hypermetric.

19. *si.us:* T reads *se vos*.

21. *enansa:* T reads *enanza*.

22. *mas:* T reads *mes*.

23. *en:* T reads *e. gauss'e:* T appears to read *gaussa,* which may be a variant form of *gauch*. Zufferey ("Toward a Delimitation" 42) explains the form *Bietris* as "the simplification of the affricate *-tz* to *-s*" (i.e. *solas* in line 4; *gausiment* in line 10; *plas* line

19). *Gaussa* presents a parallel case: the affricate *-ch* is "simplified" to *-ss.* Unexplained is the final *-a* of *gaussa,* and the text has been variously emended to read *sa(g)ess'* (wisdom) by Rieger, *gajess'* (gaiety) by Schultz-Gora, and *gaiez'* (gaiety) by Bec.

24. *en:* T reads *e.*

Nothing is known of Bietris de Roman and no other poet mentions her. It has been suggested that she was a sister or sister-in-law of Alberico da Romano, a Northern Italian troubadour and patron of troubadours. If so, Bietris would have lived in the first half of the thirteenth century. Intertextually the *canso* is close to "En tanta guisa.m men'Amors" by Gui d'Ussel, a troubadour of the second half of the twelfth century. See Zufferey, "Toward a Delimitation" 32–33, and Rieger 509–17.

11. Azalais de Porcairagues, "Ar em al freg temps vengut"

PC 43.1

a7 b7' a7 b7' c7 c7 d7' d7'

4 *coblas doblas* plus two *coblas singulars* and a *tornada*

Combining themes associated with the *canso, sirventes* and *planh,* this work is found in the following manuscripts: C385, D190, H57 (a fragment), I140, K125, N233, d314. It is anonymous in CHN. In H46, stanzas IV and III appear as anonymous and autonomous *coblas doblas*. In IK the work is accompanied by a miniature. A *vida* of Azalais de Porcairagues is included in IKd.

The edition in this text is based on D, after Rieger.

Previous editors include Raynouard (1816–20), Rochegude (1819), Mahn (1846–1853), Azaïs (1869), Balaguer (1878), Charvet (1880), Schultz-Gora (1888), Véran (1946), Sakari (1949), Roubaud (1971), de Riquer (1975), Bogin (1976), Sansone (1984), Bec (1985), Mamino (1986), Perkal-Balinsky (1987), Brunel-Lobrichon (1989), Mölk (1989), Kasten (1990), Städtler (1990), Rieger (1991).

"Ar em al freg temps vengut" is problematic from a textual point of view because there are two very different manuscript traditions of the work, one represented by CDIKd, the other by N. Other unusual aspects of the work include the disruption of the metrical scheme of *coblas doblas* after four stanzas and the lack of thematic unity in the work. Sakari attributes the metrical irregularities to the haste with which the poet transformed a previously composed love poem consisting of stanzas III-V plus the *tornada* into a *planh* for Raimbaut; others suppose that Azalais was technically deficient. See Sakari, "A propos" 527–28. Rieger explains the thematic disunity of the poem by suggesting that the work might represent a scribe's conglomeration of several surviving fragments composed by Azalais: a *canso,* a set of *coblas doblas* on the *ric ome* theme and three stanzas lamenting the death of Raimbaut (Rieger 494–95).

The following notes are based on our reading of D and Rieger 484–94.

1–8. The "springtime opening" that is emblematic of earlier troubadours (and the Northern *trouvères*), becomes rare in late 12th- and early 13th-century Occitan lyric. This and the anonymous "Quan vei los praz verdesir" (Rieger 628–629) are the only extant examples by trobairitz.

3. *e.l:* D reads *e li* and is hypermetric. Rieger emends the text.

4. *s'afraigna:* N reads *se laigna* (makes an effort).

8. *l'am:* We follow Sakari who interprets *am* as *anma* (soul) ("Vers" 217 and "A propos" 525). *en:* Raynouard originally emended *e* to *en*.

9. *cor:* D reads *cors*.

11–12. The lines appears to be proverbial (Rieger 486–87).

13–16. At this point N reads: "per qu'eu sui en gran esmai/car sai que.m aissi morai/e s'eu fos enans fenida/ben me tengra per garida" (for which I am in great distress because I know that thus I will die, and if I were already dead I would consider myself saved).

18. *plaideia:* D reads *pladeia*. The emendation accords with the other manuscripts.

21. *Veillai* refers to the home of Guilhem de Saint Leidier, a contemporary of Azalais whose position in the poetic debate on the *ric ome* she is citing (see the Introduction and Sakari, "Azalais Joglar" 56–65). The reading in N, *sai e lai* (here and there) is a *lectio facilior*. Lines 21–22 in the fragment contained in H46 reads "qe Ovidis o retrai/c'amors per ricor non vai" (because Ovid holds that love does not go with riches).

26. H reads *qu'en ditz d'amor seignoreia* (who dominates when it comes to love poetry).

34. D reads *guaie*. Sakari's and Rieger's reading is based on CIK.

35. *e:* D reads *a*. Sakari emended the text in accordance with IK.

36. *outratge:* D reads *outraie*. Again the form is regularized by Sakari and Rieger, as in CIK. *demandes:* N reads *dissessez* (speak).

37. The significance of *l'assai* or *l'assag* (the test) is discussed in the Introduction (xxx), and in Rieger (491).

41. *Belesgar* is the castle of Beauregard in the Vaucluse (Sakari, "Azalais Joglar" 194).

43. Sakari has identified *Gloriette* as the name of the former palace of the princes of Orange ("Azalais Joglar" 194–95).

47. *cellui* may refer to Raimbaut who died in 1173 (see Sakari, "Azalais Joglar" 196).

49–52. *Joglar* is requested to bring the poem, including the *fenida* or *tornada,* to Narbonne, and the city-name may be a *senhal* for Ermengarde de Narbonne, one of the most prominent women of the second half of the twelfth century. See the Introduction, Sakari, "Azalais Joglar" 196–97, and Rieger 493. Reiger suggests that the *tornada* may refer to a work different from the "cobbled" poem preserved in two versions in the manuscripts. If the *planh* stanzas are intended to lament Raimbaut's death, then the presence of the *tornada* is problematic, since *Joglar* has been interpreted as a *senhal* for Raimbaut.

53. N offers two *tornadas*. The first are lines 13–16 of the above text, the second is the *tornado,* that concludes our edition of the poem. In the case of the second *tornada,* the final line of N offers a variant: *leiss cui iois cabdell'e guida* (she whom joy governs and guides).

According to her *vida,* Azalais was a well-educated noblewoman from the region of Montpellier. Her love songs were written for Gui Guerrejat, "the warrior." Sakari has discovered historical evidence suggesting that Azalais was born in the 1140's at the castle of Portiragnes and was a neighbor of Gui, lord of a territory that lies northeast of Béziers. Gui was Raimbaut d'Aurenga's cousin and his name is attested in numerous documents. In the case of Azalais, the *vida,* historical, and intertextual evidence all confirm her poetic ties to the court of Raimbaut d'Aurenga, one of the most important centers of vernacular

poetry in the history of Occitan verse. See Sakari, "Azalais interlocutrice" 29–36, "Azalais Joglar" 430, and Rieger 498–503.

12. Maria de Ventadorn and Gui d'Ussel, "Gui d'Ussel be.m pes"

PC 194.9; 295.1

a8 b8 b8 a8 c10 c10 d10 d10

6 *coblas unissonans*

The *partimen* is found in A185, C389, D149, E220, H53, P48 (fragment), R78 (fragment), T83, a548. B lists the title in the table of contents. H and P contain a *razo* to accompany the work and H is illustrated with a miniature. R includes an empty staff for music. Maria de Ventadorn's name is mentioned in the rubric in ACERTa. Gui d'Ussel is named in the rubric of A, and variant spellings of the name occur there and in the text of the *partimen*.

This edition is based on A, after Rieger and Audiau.

Previous editors include Rochegude (1819), Raynouard (1820), Schultz-Gora (1888), Carstens (1914), Audiau (1922), Véran (1946), Roubaud (1971), Jeanroy (1974), Bogin (1976), Bonnarel (1981), Mamino (1986), Perkal-Balinsky (1987), Kasten (1990), Städtler (1990), Rieger (1991).

The following notes are based on our reading of A and Rieger 260–62. Unless specified, the emendations are Audiau's and adopted by Rieger.

6. *francamen:* A appears to read *fracamen*. In any case a tilde is not visible on the microfilm that I consulted.

14. *drut:* T reads *dompn* (lady).

15. *ses:* A reads *sis*.

19. *o comandar:* A reads *acomnadar*. We accept Audiau's emendation on the basis of Da. Rieger emends the line to read *e dompna deu o autrejar* (and the lady must grant it), basing her text on the reading in R.

20. The verse is missing in ADHa. Rieger emends the text to read *mas ben deu esgardar sazos* (but she should attend to the occasion), on the basis of the reading in ERT.C reads *e deu ben pregar sazos* (and she must also sometimes court). Because neither ERT nor C preserve readings of the poem that are consistently close to those in A, we have preferred not to interpolate the line.

22. *son:* A reads *son i* and the line is hypermetric.

31. *e:* a syllable is missing in A. The emendation accords with RT.

41. *es:* A reads *etz*.

45. *estara:* A reads *esta* and the emendation follows CDEHTa.

46. *finamen:* C reads *leyalmen* (loyally).

The poet and patroness Maria de Ventadorn was the daughter of Lord Raimon II of Torena who lived from about 1143 to 1191, and the second wife of the Viscount Eble V of Ventadorn, whose family had long been associated with troubadour culture. The court at Ventadorn continued to welcome troubadours; in fact, no lady is praised in the extant corpus as often as Maria. She had two sons and entered the cloister of Grandmont in 1221 with her husband. See Rieger (262–73) and the Introduction for further details.

13. Alamanda and Giraut de Bornelh, "S'ie.us qier conseill, bella amia Alamanda"

PC 12a.1; 242.69

a10' a10' a10' a10' a10' b4 a10' b6

8 *coblas doblas* and 2 *tornadas*

This *tenso* is conserved in the following manuscripts: A18, B18, C8, D11, G70, H37, I23, K12, N181, $N^2$22, Q87, R8, Sg66, Sg91, V74, a41. All attribute it to Giraut. $N^2$22 and Sg91 contain a *razo*. The melody that accompanied this *tenso* is found in R. The significant variants of this *tenso* are briefly discussed above (lxx–lxxxi), and complete variants may be found in Kolson 1 (366–73) and Sharman (384–89). The *Leys d'Amors* defines this type of *tenso* as a *conselh:* "comunals entencios o prepauzamens qu'es donatz et atribuitz ad .I. o a motz, amonestan be o mal" (a common opinion or solution that is given and attributed to one or to many, recommending good or ill).

This edition is based on A after Kolsen and Rieger.

Previous editors of the text include Schultz-Gora (1888), Kolsen (1894), Appel (1895), Chaytor (1902), Hill/Bergin (1941), Véran (1946), de Riquer (1975), Hagan (1975), Bogin (1976), Perkal-Balinsky (1987), Sharman (1989), Rieger (1991).

The following notes are based on our reading of A and Rieger 188–94. The emendations are by Schultz-Gora, followed by Rieger, unless specified.

5. *desmanda:* A reads *demanda*. The emendation is in accordance with IKaNCR.

7. *pauc:* A reads *pau*.

11. The language does not permit us to say for certain whether *l'autre* is the subject or object of *coven,* that is, whether it is the transgressor or the one transgressed against who must indulge or flatter the other lover.

12. *lor:* A reads *lors.*

21. *confonda:* A reads *cofonda;* the emendation accommodates the rhyme scheme.

31. *esduia:* A reads *enduia*.

34. *primieira:* A reads *primeira*. The rhyme has been normalized in 34, 41, 44, 47, as in Rieger.

39. *Na Berengieira* has not been identified.

41. *q'ella.us:* A reads *qellas*. *mieira:* A reads *meira*.

44. *mainieira:* A reads *maineira.*

47. *sis:* A reads *si iaus,* and the line has an extra syllable, *sofieira:* A reads *sofeira.*

55. *enaissi:* A reads *sin aissi*.

57. *Seign'En:* CDHRSga read *senher amics* (noble friend).

62. The entire verse is missing from ABN. Rieger, following Kolsen, emends the text on the basis of DGIK, which are all in agreement on this line.

Since the thirteenth century Giraut de Bornelh has been recognized as one of the most important troubadours. Most editors have treated his exchange with Alamanda as a fictitious dialogue. At least three troubadours mention Alamanda in their work, an indication that she probably did exist and was prominent in poetic circles. Lombarda (no. 21 in this edition) expresses pleasure at being named with her. Research by Rieger suggests that Giraut's interlocutor was, very plausibly, a noblewoman named Alamanda de Castelnou, who was born around 1160. She became the canoness of Saint-Etienne in Toulouse and died in 1223. Alamanda probably spent her girlhood, prior to her marriage

to Guilhem de Castelnou, at the court of Count Raimon V of Toulouse, where she would have engaged in this poetic debate with Giraut. See Rieger 194–202.

14. Almuc de Castelnou and Iseut de Capion, "Dompna N'Almulcs, si.us plages"

PC 20.2; 253.1

a7 b7 b7 a7 c7 c7 d7 d7 e7 e7

2 *coblas unissonans*

The text is found only in H45. Each stanza is introduced by a *razo* and embellished with a miniature.

Previous editors include Barbieri (ca. 1574), Rochegude (1819), Raynouard (1820), Mahn (1846–53), Schultz-Gora (1888), Stronski (1907), Bertoni (1915), Véran (1946), Boutière (1973), Bogin (1976), Nelli (1977), Liborio (1982), Dronke (1983), Perkal-Balinsky (1987), Städtler (1990), Rieger (1991).

The following notes are based on our reading of H and Rieger 168.

1. *si.us:* H reads *si ous*.

6. *languen:* H is almost illegible but according to Rieger the text reads *langrat*. Rieger has emended the text on the basis of a manuscript, no longer extant, which was consulted by Barbieri in the sixteenth century.

7. In the troubadour corpus, the spiritual connotation of terms like *perdonar, humilmen, sagramen, pentir* and *convertir,* often enriches secular texts like this plea on behalf of a lover.

9. *li:* literally, "if you want to end all (this) with him."

15. *merce:* H reads *merces*. The emendation is by Rieger.

Almuc de Castelnou and Iseut de Capion were noblewomen and neighbors who lived in the late twelfth and first decades of the thirteenth centuries. Almuc was the wife of Guigo de Castelnou de Randon, and as we have suggested (cf. no. 5, n 55), she may have been an important figure in poetry circles. Although Iseut is undocumented, her surname indicates that she was a member of a prominent family. See Rieger 168–73.

15. Domna and Bertran del Pojet, "Bona dona d'una re que.us deman"

PC 87.1; 75.1

a10 a10 a10 a10 b10' a10 b10'

6 *coblas doblas* and 2 *tornadas*

The *tenso,* or *conselh,* is found in C361, D63, I122, K108, O16, S236, T70, a575 (fragment). It is anonymous in O and T.Miniatures accompany the text in IK. The order of the stanzas differs in IK, interrupting the flow of the exchange.

This text is edited on the basis of D, after Rieger. The readings of all the manuscripts accord fairly closely, with the exception of C, which is also damaged where a miniature was removed.

Previous editors include De Lollis (1903), Bonnarel (1981), Rieger (1991).

The following notes are based on our reading of D and Rieger 322–27. All emendations were suggested by Rieger unless otherwise indicated.

3. *si. us:* D reads *suis*. The emendation accords with IKa.

4. *ves:* C reads *mais* (except), *razona:* C reads *demanda* (courts).

9. *que.l:* D reads *qeill. volh:* D reads *vol*.

11. *vos:* CIKO read *no.m,* which does not change the meaning of the line.

12. The line is missing a syllable in D and is emended in accordance with IKSa and C.

13. The line in D has one extra syllable; the emendation of *dire* to *dir* agrees with IKSTa and C.

14. *mentir:* D reads *mentit*. All the other manuscripts read *mentir*.

17. The line is missing in DIK. Rieger reconstructs the line from C: *qar vos aug dir so don soi iraz* (for I hear you say what makes me angry).

The reconstruction remains problematic because it is a syllable short.

18. *endomeniaz:* D reads *doneiaç;* C reads *endomenjaz;* O reads *endomenzatz*.

20. *maltraire:* D reads *martire* and the emendation, which restores the rhyme scheme, follows all the other manuscripts.

22, 36, 45. *Bertran:* D reads *ber*.

24. *faz:* D reads *faç*. As always, we have regularized the rhyme.

28. *feira:* D reads *feire* and the emendation is in accord with IK.

29. *vostr':* D reads *vostro*.

30. The line, a catalog of the standard attributes of a courtly lover, varies considerably in the different manuscripts.*fis:* COST read *francs* (noble, sincere), *fecels:* COSTa read *humils* (humble), *vers e dreiç,:* Ca read *vertadiers* (truthful), I reads *vas vos dreitz* (true to you).

31. *tan:* D reads *tan leials venals.* The line has two extra syllables.

32. *non er:* IKa read *no mer* (will be…to me).

37. *mos:* D reads *mer*. The emendation accords with Ta.

38. *sia:* D reads *sai*.

40. *ianglos:* D reads *ianglaire* (talkative). Because the line has an extra syllable, Rieger emends the word following IK.

44. *atraire:* D reads *amaire* and is emended to accord with all the other manuscripts.

45. *anar:* OST read *amar* (to love).

46. *francs:* COST read *fis* (pure, true), *trichaire:* C reads *gabaire* (braggart).

Bertran del Pojet was in the entourage of Count Raimon Berenguier V of Provence. His name first appears on a document dated September 1222. The *bona dona* has not been identified. See Rieger 327–29.

16. La Comtessa de Proensa (Garsenda de Forcalquier) and Gui de Cavaillon, "Vos qe.m semblatz dels corals amadors"

PC 187.1; 192.6

a10 b10 a10 b10 c10' d10 c10' d10 d10

2 *coblas unissonans*

This exchange of *coblas* is found in two Italian manuscripts: F47, T86. In F each speaker is identified in a rubric that precedes the appropriate stanza. T reverses the order of the exchange and does not identify the speakers.

This edition is based on F.

Previous editors include Raynouard (1816–21), Rochegude (1817), Mahn (1846–53), Azaïs (1869), Stengel (1877), Schultz-Gora (1888), Véran (1946), de Riquer (1975), Bogin (1976), Nelli (1977), Perkal-Balinsky (1987), Städtler (1990), Rieger (1991).

The following notes are based on our reading of F and Rieger 205–06.

1. *Vos:* the initial capital is missing in both stanzas.

9. *faillir:* F reads *faillr*. The emendation is in Schultz-Gora and Rieger.

10. *Bona:* the initial capital is missing.

14. *oltrage:* F reads *oltraze;* the rhyme has been regularized.

Gui de Cavaillon was a knight of high estate who is attested in documents dated from 1220 to 1229. Scholars have situated this exchange of *coblas* between 1200 and 1209, when Gui was at the court of Provence, an important center for vernacular poetry. Garsenda de Forcalquier, one of the most powerful women in Occitan history, was renowned for her patronage of troubadours. Raimon Vidal and Elias de Barjols are among the troubadours who praised her. See Rieger (206–13) and the Introduction for further details.

17. Domna and Pistoleta, "Bona domna, un conseill vos deman"

PC 372.4

a10 b10 a10 b10 c10' c10' d10 d10

6 *coblas doblas* and one *cobla singular*.

This *tenso,* or *conselh,* is preserved in D202 (fragment), I138, K124, L48, O47, R73 (fragment), T71, Sg47. IK have a miniature. The order of the stanzas is different in L, where the song is attributed to *Bertran del Poget*. The song is listed with works of Peirol in O. It is anonymous in R where there are empty staffs for music. It is also anonymous in T, as in Sg, where it is copied with works by Raimbaut de Vaqueiras.

This edition is based on I, after Rieger and Niestroy.

Previous editions include Raynouard (1838), Mahn (1846–53), Massó Torrents (1907), Niestroy (1914), Véran (1946), *Action Poétique* (1978), Bonnarel (1981), Perkal-Balinsky (1987), Rieger (1991).

The following notes are based on our reading of I and Rieger 388–94.

All emendations are Niestroy's (accepted by Rieger), unless indicated.

4. *nuilla:* I reads *nuill*.

5–6, 13–14. In the first set of *coblas doblas* the c rhymes are not perfect.

7. *reproviers:* I reads *reprovier* but the nominative case is required here.

13. *si:* I reads *cel*. The emendation accords with LORSg.

14. *en:* I reads *e*.

22. *tro:* I reads *entro,* making the line hypermetric.

27. *hom serf:* I reads *hom fa serf* and the line is hypermetric. *on*: I reads *o;* the emendation follows D.

36. *cambiar:* I reads *camiar* (2 syllables), which makes the line a syllable short. The emended text accords with Sg.

37. *de dona sens:* I reads *del don senes*. The emendation is proposed by Rieger.

38. *entendensa:* I reads *entendansa*.

40. *ni.l:* I reads *ni*.

As noted above, the attribution of the male voice to Pistoleta is problematic, but the poem does have strong intertextual connections with his corpus. It is on this basis that Rieger speculates on the identity of the lady. Pistoleta is thought to have been active between 1205 and 1228. One of his works mentions Peter II of Aragon, and Pistoleta's lady may have attended that court. Pistoleta also had ties with Maria de Ventadorn, Thomas of Savoy and Blancatz. The exchange may have been composed at one of these courts. See Rieger 394–99.

18. Ysabella and Elias Cairel, "N'Elyas Cairel, de l'amor"

PC 252.1; 133.7

a8 b8 b8 a8 c10'c10' c10' d10 d10

6 *coblas unissonans* with 2 *tornadas*

The *tenso* is preserved in O88 and a605.

This edition is based on O.

Previous editors include La Curne (1774), Raynouard (1820), Schultz-Gora (1888), Bertoni (1915), Lavaud (1912), Jaeschke (1921), Véran (1946), Bogin (1976), Bonnarel (1981), Perkal-Balinsky (1987), Städtler (1990), Rieger (1991).

The following notes are based on our reading of O and Rieger 278–82.

4. *cambiat':* O reads *cambiant*.

9. *domn'Ysabella:* O reads *domneysabella*.

11. *soliatz:* O reads *solatz*; the text is emended in accordance with manuscript a.

13: *en:* O reads *e*. The emendation was first made by Schultz-Gora.

15. *jongleur:* here the term describes a man who performs merely for the sake of monetary gain; in general a jongleur was considered inferior to a troubadour because he did not compose the songs he performed.

18. *vi:* O reads *vim*.

28. *aic:* manuscript a reads *hai* (have).

29. *remanres:* O reads *remantes* and the text is emended in accordance with manuscript a.

31. *cors:* O reads *cor*. *estan:* O reads *istan*. The text was first emended by Schultz-Gora.

40. *Iuan:* We assume that Ysabella's words are in jest because she has just insulted Elias by suggesting that he belongs in a monastery. Rieger interprets this as an historical allusion, although she objects that there was no Patriarch Ivan in the Eastern Church in the early thirteenth century. If we were to pursue the historical perspective, Jaeschke's emendation of the name to *Joan,* the Occitan form of *Johannes,* would be preferable because the Patriarch of Constantinople from 1199 to 1206 was Johannes X. That solution, however, creates metrical difficulties. See Rieger 280–81.

41. *Domn'Ysabel:* O reads *domneysabel*.

48. *avetz:* O reads *avet. q'ieu hai:* O reads *qieu i hai* (hypermetric); Bertoni first emended the text.

53. *s'ela val:* O reads *sala va* and Schultz-Gora emended it. *s'aitan:* O reads *sasetan* which makes no sense and results in a hypermetric line. We have adopted Rieger's emendation.

55. *e:* O reads *qe;* the text was originally emended by Schultz-Gora.

The search for the identity of Ysabella begins with our knowledge of Elias Cairel, a goldsmith by trade and a jongleur who traveled the world for many years, according to his *vida*. Elias Cairel spent much of the first decades of the thirteenth century in Italy and served the crusader Boniface I of Montferrat in Greece (hence the reference to an Eastern Patriarch?). Ysabella is thought to be either Isabella de Montferrat, widow of Boniface's brother Conrad, or Isabella de Malaspina, sister of Boniface and wife of Albert de Malaspina. An Isabella is mentioned in three works by Elias Cairel, which Rieger places in the first decade of the thirteenth century. See Rieger 282–89.

The poet Ezra Pound, an enthusiastic reader and translator of troubadour lyric, offers this translation of Elias Cairel's *vida* in "Troubadours: Their Sorts and Conditions," *Literary Essays* (New York: New Directions, 1935), 98: "Elias Cairel was of Sarlat; ill he sang, ill he composed, ill he played the fiddle and worse he spoke, but he was good at writing out words and tunes. And he was a long time wandering, and when he quitted it, he returned to Sarlat and died there."

19. Domna and Peire Duran, "Midons qui fuy, deman del sieu cors gen"

PC 339.3

a10 b10 b10 a10 c10' c10' d10 d10

4 *coblas unissonans*

This parodic *tenso* is preserved in R100 where it is attributed to P.Duran. There are empty staffs for music.

The work has been edited by Mahn (1856–73), Lewent (1938), Rieger (1991).

The following notes are based on our reading of R and Rieger 379–81. Unless otherwise stated, the emendations were suggested by Lewent and are followed by Rieger.

1. *Midons:* "My lady-lord," the well-known, untranslatable formula by which a troubadour presents himself as a vassal to a person who combines the status of feudal lord with that of beloved lady. *Midons qui fuy* sets the tone of the *tenso* by rendering this hallowed term ironic. R actually reads *midons dons*. *deman:* R reads *demans*. *gen:* R reads *gent;* the emendation accommodates the rhyme.

4. *aculhimen* should be in the nominative case.

5. *esdeven:* R reads *esdeve*. Similar emendations are indicated in lines 6, 7 and 8. In line 5 and elsewhere in the poem, the subject of a singular verb is a logical unit composed of two or more nouns, a common practice in Occitan, especially when the verb precedes the subject (Jensen 233).

11. *non si desnoiri:* R reads *nonz desnoiri* making the line a syllable too short.

17. *ten:* R reads *te*. Rieger regularizes the word to fit the rhyme scheme.

17–20. *ten* and *dezavinens* rhyme imperfectly. Rieger (178) notes, that the declension system is often ignored in R, a manuscript copied in Toulouse in the fourteenth century. It is probably safe to assume that the *s* at the end of *dezavinens* was not pronounced by the scribe and his public and was already a very weak sound when the work was composed almost a century earlier.

24. *on:* R reads *o*.

25. *un:* R reads *.i*.

28. *triar:* R reads *tiar*.

29. *engruysiei:* R reads *e engruysiei,* making the line hypermetric.

Nothing is known of Peire Duran, but stylistic tendencies point to the early thirteenth century as the date of the work. See Rieger 381–83.

20. Felipa and Arnaut Plagues, "Ben volgra midons saubes"

PC 32.1

a7 b7 b7 a7 c7' c7' d7 d7 c7'

5 *coblas unissonans capfinidas* (except between II and III) and 2 *tornadas*

This *tenso* takes the form of *coblas tensonadas,* in which the dialogue is not distributed in blocks but broken into brief questions and responses. It has been preserved in C359, E71, M134, R88, S214, and the *Breviari d'Amor,* vv. 31643–31686. In CM the *tenso* is attributed to Arnaut Plages, in R to Peirol, in S to Peire Rogier.

The text has been previously edited by Rochegude (1819), Appel (1882), Mahn (1856–73), Azaïs (1862–1881), Richter (1976), Ricketts (1976), Rieger(1991).

This edition is based on C, after Appel and Rieger. Because the manuscripts contain no punctuation except for dots at the ends of lines, establishing the exchange of voices is a puzzle. We generally follow Appel and Rieger in the punctuation of the text, with the exceptions noted below. The emendations are by Appel and Rieger, unless specifically noted.

The following notes are based on our reading of C and Rieger 217–18.

6. *diguas:* M reads *veiratz* (look).

10. *no pot ges:* EM read *hom plagues* (one would be plesaed), apparently playing on Arnaut's name. See also lines 3, 13, 14.

12. Appel and Rieger attribute *E quom* to the male voice, but we have interpreted it as a rhetorical question that introduces Na Felipa's response.

24. *non ges:* S reads *la noich* (at night).

39. *cum ieu t'o:* C reads *cum to*.

45. Appel and Rieger attribute the line to the male voice.

50. *ten:* C reads *tey*.

The second *tornada,* expressing dissatisfaction with the King of Castille—either Alphonse VIII (1158–1214) or Ferdinand III (1217–1252)—is only found in CM. Rieger (215, 217) emends *dobla* to read *adoba* and interprets the text to mean "zum König, der die Verluste wiedergutmacht" (to the king who restores loss). We see no reason for the emendation because hostile *tornadas* are by no means unknown in the Occitan corpus, espe-cially when a troubadour failed to benefit from the largesse of a patron.

Arnaut Plagues, to whom the text is ascribed in C, is an unknown figure, although a melody he composed is mentioned in a 1226 *sirventes* by Uc de Saint Circ. The work is linked intertextually with a poem of Falquet de Romans, dated between 1212 and 1220. Rieger assigns this *tenso* to the second decade of the thirteenth century, in the poetic milieus of Provence or Northern Italy. The identity of Felipa, however, continues to elude us. See Rieger 218–223.

21. Lombarda and Bernart Arnaut d'Armagnac, "Lombards volgr'eu eser per Na Lonbarda"

PC54.1; 288.1

a10' a10' a10' a10' b4 b4 a6' b6

2 *coblas singulars* and a *tornada,* with 2 *coblas singulars* in response. The scribe apparently assumed that Lombarda's *tornada* originally concluded the text; a space is left for it in the manuscript.

Razos (commentaries) and *vidas* (biographies) are prose interpolations accompanying poems in the manuscripts. Many were composed in the first decades of the thirteenth century when troubadour verse evolved from the prestigious game of memory, wit, and song cultivated in the courts and cities of the Midi, into a literature that was, for the most part, passively received in the courts and salons of Northern Spain and Italy. The prose interpolations, miniatures, and even the magnificence of certain anthologies provided this modern, vernacular, "courtly" literature with an historical context and a tradition for the new public (see Meneghetti 235–76, 323–63). A *razo* purports to explain the genesis of the song, often by creating a literal occurrence based on the poem's figurative language. We include this one brief example to show how a *razo* may fail to address the poem's thematics, but still manage to create a poignant tale (see also Poe, *From Poetry,* and Burgwinkle) winkle).

The exchange is preserved in H43 and embellished with a miniature.

Previous editors include Raynouard (1820), Mahn (1846–53), Chabaneau (1885), Schultz-Gora (1888), de Lollis (1889), Dejeanne (1906), Desazars (1910), Anglade (1928–29), Véran (1946), Jeanroy (1957), Bogin (1976), Perkal-Balinsky (1987), Kay (1989), Sankovitch (1989), Städtler (1990), Rieger(1991).

The following notes are based on our reading of H and Rieger 245–47. The emendations were proposed by Schultz-Gora and are followed by Rieger, unless otherwise indicated.

1. *Lombards:* the initial is missing in H.

8. *nuls:* H appears to read *nols* but is very murky at this point. We accept De Lollis's emendation, which is also in Rieger.

10. *Peiteus; Bretagna:* H reads *piteus* and *bertagna*.

12. *Livorno:* H reads *liverno*.

16. *de se:* H reads *des*; we have emended the text.

17. *Mirail:* the initial is missing in H.

19. *vila:* H appears to read *vilia*. Since the manuscript is almost illegible, here we follow Rieger.

21. *Nom:* the initial is missing in H. *Bernada:* H reads *bernarda*; we have regularized the rhyme.

23. *grans:* H reads *gran*.

24. *tals:* H reads *tal*. *mi aves:* H reads *moves* and the line is hypometric.

26. *cals:* H reads *cal*

29–32. *descorda/s'acorda; desacorda/recorda:* an involved conceit notable for interwoven derived rhymes (see above, no. 1). Three of them are based on forms of L. *chorda,* evoking the notion of strings in or out of tune, while one derivation *(recorda)* from L. *cordis,* heart, introduces line 33 in which the poet-singer refers to the elusive heart of the friend whose absence has brought discord to her thoughts.

31. *mas can:* H reads *mes cau*. De Lollis emended the text and is followed by Rieger.

The identification of Lombarda as an early thirteenth-century Gascon trobairitz is based on the historical evidence of Bernart Arnaut, second son of the Count Bernart IV of Armagnac and Fenzesac, who became count himself after his brother's death. Bernart died in 1226. His neighbor Jordan III, Lord of l'lsle-Jourdain, whom Bernart addresses in his *coblas,* is also attested in documents (Rieger 247–54).

22. Guilielma de Rosers and Lanfranc Cigala, "Na Guilielma, maint cavalier arratge"

PC 200.1; 282.14

a10' b10' a10' b10' c10 c10 c10 b10'

6 *coblas unissonans* and 2 *tornadas*

The *partimen* is preserved in I159, K145, M263 (fragment), O93, P48 (fragment), a542. P contains a *razo*. The work is ascribed to both poets in alKO. The rubric in M merely reads *tenson*.

This edition is based on Bertoni's diplomatic edition of manuscript a. Branciforti and Rieger base their editons on manuscript a.

The text has been previously edited by Raynouard (1816–21), Mahn (1846–53), Schultz-Gora (1888), Bertoni (1915), Véran (1946), Toja (1952), Branciforti (1954), Neumeister (1969), Bogin (1976), Bonnarel (1981), Perkal-Balinsky (1987), Städtler (1990), Rieger (1991).

The following notes are based on our reading of the diplomatic edition of manuscript a and Rieger 230–233. The emendations were first made by Branciforti and are followed by Rieger.

1. Guilielma's name is spelled differently in the rubric and the text of manuscript a. The name *Lanfranc* occurs as *Lafranc* in manuscripts alKM.O identifies the troubadour as Lanfranc Cigala.

12, 22. *sidonz* (his lady-lord"), the 3rd person form of *midons,* see no. 19, n1.

13. *presen:* a reads *prenen*. Although the aO branch of the manuscript tradition functions as the basis of our edition, we have accepted this reading from the IKM branch.

22: *qe:* manuscript a reads *qel*.

24. *tanz cavaliers:* a reads *tan cavalier*.

26. *con:* a reads *co*.

37. *biort*: a reads *baurt*. IK read *biort* from *biordar,* to joust. See note 13.

39. *los:* a reads *lo*.

43. *de paratge:* IKM read *d'aut paratge* (of high rank).

44. *en:* a reads *em*.

49. *Donna, poder:* a reads *non a poder,* which makes no sense. The emen-dation is in accord with all the other manuscripts.

53. *e.us:* a reads *es*.

The poem dates from the mid-thirteenth century. Lanfranc Cigala, from a prominent Genoese family, served as a judge and public servant in his native republic and is well attested in documents. He left a corpus of thirtytwo poems. Guilielma could have been a noblewoman of Provence so-journing in Genoa when the poem was composed, or the *tenso* may have been composed at the court of the Counts of Provence where Lanfranc Cigala served as Genoese ambassador in 1241. See Rieger 234–39.

23. Domna H. and Rofin, "Rofin, digatz m'ades de quors"

PC 249a.1; 426.1

a8 b8 b8 a8 c7' d8 d8 c7' e8 e8

6 *coblas unissonans* and 2 *tornadas*

The *partimen* or *joc partit* has been preserved in I161, K147, O95, a545, d343. In manuscript rubrics and tables of contents the trobairitz is identified as Domna H; only d does not include the lady's initial. Rofin's name occurs as *Rofin* (IK) *Rofim* (d), *Rosin* (aIO), *Ronsin* (I) and *Rozin* (O). The name is probably a *senhal*: Bogin argues for *Rosin,* meaning "nightingale;" the variant form *Ronsin* could suggest the meaning "old hag," and Rieger prefers *Rofin,* meaning "ruffian" or "libertine," which gives the debate an ironic twist (see Rieger 296, 300–01).

This edition is based on K after Rieger.

Previous editors include Raynouard (1820), Schultz-Gora (1888), Véran (1946), Bogin (1976), Nelli (1977), Perkal-Balinsky (1987), Rieger (1991).

The following notes are based on our reading of K and Rieger 296–99. The emendations were originally suggested by Schultz-Gora and followed by Rieger.

4. *que ieu:* K reads *quieu,* and the line is one syllable too short.

32. *coralmens:* K reads *coralmons;* the emendation accommodates the rhyme scheme.

37. *ni.l:* K reads *nill*.

46. *saup:* K reads *sau*; the emendation of the preterite form is in accordance with Oa.

48. *aiziva:* K reads *aziva*. The emendation follows Oa.

53. *falhimens:* K reads *failhmens*.

The identities of Domna H. and the troubadour known as Rofin have long eluded literary historians. Rieger focuses on intertextual links between this *tenso* and a *partimen* by Aimeric de Perguihan and Elias d'Ussel, composed in Northern Italy in 1212, which suggests that the poem might have been composed at the court of the Este family. Another path of inquiry is provided by a *canso* by Peire Bremon Ricas Novas, composed between 1230 and 1241, which uses the same metrical model as the *tenso* between Domna H and Rofin. Peire Bremon Ricas Novas served at the court of Count Raymond Berenguer IV. Attested at the court in the same period is the troubadour Blancatz, who,

along with several other troubadours, praised Hugueta of Baux in his poems. Hugueta must certainly be a candidate for the elusive Domna H. See Rieger 299–304.

24. Domna and Raimon de la Salas, "Si.m fos graziz mos chanz, eu m'esforcera"

PC 409.5

a10' b10 b10 a10' c10 c10 d10 d10

5 *coblas unissonans*

This exchange of *coblas* is found in D179, I108, K94, d340. There are miniatures in IK. The rubrics in brackets are not in the manuscripts but have been added for clarity. *Raimon de la Salas* appears as a rubric for the entire exchange in IK.

This edition is based on D, after Chambers and Rieger.

Previous editors include Schultz-Gora (1888), Chabaneau (1889), Chambers (1970), Bogin (1976), Perkal-Balinsky, (1987), Rieger (1991).

The following notes are based on our reading of D and Rieger 445–48. The emendations were first made by Schultz-Gora and are adopted by Rieger, except where noted.

2. *dera.m:* D reads *deran*. Chambers and Rieger make the emendation.

3. *aissi.m:* D reads *issim;* the emendation agrees with IKd.

4. *que:* DIKd read *que a*.

6. *entre.ls:* DIKd read *entres*.

8. *e.ls:* D reads *el*.

12. *no.s:* D reads *nom*. The emended text accords with IK.

16. *non:* D reads *fi*. The emendation accords with IK.

17. *domn'aras:* DIK read *domna res* and we have emended the text.

25. *amics:* D reads *amis*. Rieger emends the text in accordance with IKd. *no.s:* D reads *nous* and the emendation follows IKd.

28. *ves vos, de cui sui meilz hoi q'er non era:* IKd read *vos es de cui sui mielz hoi que non era* (you, because of whom I am better today than I was before).

29. *met'en:* D reads *meta e*.

40. *pesa.m:* D reads *pesan*. Chambers and Rieger emended the text, *tan:* D reads *tant* and the emendation accommodates the rhyme.

The exchange, one of two between Raimon and a lady (See Rieger 437–42), probably dates from the third or fourth decade of the thirteenth century. The identification of the *domna* depends on our knowledge of Raimon, who was a bourgeois from Marseilles. He may have served in the court of Hugh II of Baux, Viscount of Marseilles (1193–1240). The only proper name given a lady in Raimon's five surviving works is an unknown *Na Raimbalda del Baus*. See Rieger 448–49.

25. Domna and Raimbaut d'Aurenga, "Amics, en gran cosirier"

PC 389.6

a7 b7' a7 c7' c7' d8 d8

8 *coblas unissonans* and 2 *tornadas*

The *tenso* is found in C199, D90, M139. The text is ascribed to Raimbaut in the three manuscripts.

This edition is based on M.

Previous editors include Raynouard (1816–21), Rochegude (1819), Mahn (1846–53), Schultz-Gora (1888), Santy (1893), Kussler-Ratyé (1917), Berry (1930), Véran (1946), Pattison (1952), Jeanroy (1974), Faucheux (1974), Hagan (1975), de Riquer (1975), Bogin (1976), de Casas/Cantera (1976), Bonnarel (1981), Bec (1985), Mamino (1986), Perkal-Balinsky (1987), Sakari (1987), Kasten (1990), Rieger (1991).

The following notes are based on our reading of M and Rieger 403–09.

7. *no.l:* M reads *no. pertem egal:* M reads *partem per egal* and the line has an extra syllable. Both emendations accord with CD.

9. *dos:* M reads *.ii*.

11. *sen chascus so. ill es:* C reads *senta quecx a son* (each feels according to his…).

19. *quan:* CD read *quar* (because).

24. *son:* M reads *so. nostr:* C reads *vostr* (your).

26. *no.us:* M reads *nos.*

27. *nos: C* reads *vos.*

30. D reads *car lo mieu dans* (because my harm). Our translation of M *(le mieus ditz)* stretches the literal meaning of the words in the direction of the reading found in D.

37. *e vos:* M reads *vos en* and has been emended in accordance with DC. The phrase, probably proverbial, also plays on the name of Raimbaut (de Riquer 454).

39. *amor:* M reads *amors*.

41. Oaths to San Martial occur elsewhere in the troubadour corpus. Pasero (100) claims that San Martial was the patron saint of Limousin, and Rieger (407) points out that references to San Martial tend to be slightly ironic, as is certainly the case here.

45. *cuid:* M reads *cuidi*. The line is hypermetric.

45–46. The *domna* accuses Raimbaut of having become so absorbed in the appraisal of his portion that he has transformed himself from knight to money-changer. The language of economics, like spiritual and legal language, was not treated as extraneous to troubadour poetics, but absorbed and mined as a source of metaphor.

49. *no.us:* M reads *nos*. The emendation accords with CD.

Poet and patron of poets, Raimbaut d' Aurenga was a nobleman who lived from around 1144 to 1173. Despite his frequent references to Orange, he may or may not have ruled there. He certainly controlled several territories in the region (Pattison 15). Two trobairitz have been connected with his court: Azalais de Porcairagues and Tibors. The Comtessa de Dia was probably also a participant in Raimbaut's poetic circle. The poem is metrically parallel to works by Azalais and the Comtessa, but such evidence is insufficient to assign a name to the trobairitz of the work. See Rieger 409–17.

26. Domna and Donzela, "Bona domna, tan vos ay fin coratge"

PC 461.56

a10' b10 a10' b10 b10 a10' b10 a10'

6 *coblas doblas* and 2 *tornadas*

The *tenso* is preserved in R35. There are staffs for music. Although the trobairitz are not known for their metrical ingenuity (Introduction xiv), Domna and Donzella repeat rhyme words, changing meaning with each occurrence, a much admired device known as equivocal rhyme. They also employ derivative rhymes (See no. 1, n1–2).

The text has been edited by Selbach (1886), Schultz-Gora (1888), Véran (1946), Bogin (1976), Perkal-Balinsky (1987), Städtler (1990), Rieger (1991).

The following notes are based on our reading of R and Rieger 177–79. Emendations were proposed by Schultz-Gora and adopted by Rieger, unless specifically noted.

1. The first a rhyme in R is *-atie: coratie* (1), *vilanatie* (3), *dampnatie* (6), *senhoratie* (8), *salvatie* (9), *volatie* (11), *folatie* (14), *onratie* (16). The emended words reflect prevalent Occitan forms.

10. *ni se:* R reads *nis,* which makes the line a syllable too short.

13. *m'amors.* R reads *m'amor.*

15. *l'en:* R reads *lin.*

16. *dir:* R reads *dire*. Schultz-Gora and Rieger read the line *qu'aissi aug dir que dretz es e onratge* (for I hear that it is right and honorable).

23. *foes:* R reads *foe*.

24. *pendre:* R reads *penre*. The emendation is necessary to accommodate the rhyme scheme.

25. *rependre:* R reads *repenre.* Again the emendation accommodates the rhyme scheme.

26. *que.l:* R reads *quiel.*

32. *mon:* R reads *mo*.

36. *sos cors umils:* R reads *son cor humil.* As has already been observed, the declension system is frequently abused in this manuscript (see no. 19 n 17–20).

37. *cals:* R reads *cal*.

38. *merces:* R reads *merce*.

39. *mil:* R reads *.m.*

40. *don:* R reads *dons*.

42. The line is a syllable short; Schultz-Gora proposed the addition of *que*.

44. *cascun:* R reads *cascus*. *repos:* R reads *repotz,* which does not fit the rhyme scheme.

46. *per que:* the words are reversed in the manuscript.

47. *amoros:* R reads *amors*.

52. *bon'es:* R reads *bonais. donzela.n:* R reads *donzelam*.

54. *que.l:* R reads *quels*.

The anonymity of the two trobairitz remains complete (Rieger 179–81).

27. Alaisina Yselda and Na Carenza, "Na Carenza al bel cors avinenz"

PC 12.1; 108.1

a10' b10 b10 a10 c10' c10' d10 d10

2 *coblas unissonans* and 2 *tornadas*

The exchange, along with four other single-stanza works *(coblas esparsas),* was recorded in a blank space in Q42 by a fourteenth-century Lombard. The same scribe copied twenty other anonymous *coblas esparsas* into Q.

Previous editors include Bartsch (1880), Schultz-Gora (1888), Bertoni (1905), Véran (1946), Bogin (1976), Nelli (1977), Dronke (1983), Bec (1984), Perkal-Balinsky (1987), Rieger (1991).

The following notes are based on our reading of Q and Rieger 156–58.

1. *Na:* Q reads *A Na. avenenz:* Q reads *avenenç*. We have rejected the cedilla found in the manuscript only when it appears in the rhyme word. The scribe uses the *ç* and *z* indiscriminately.

2. *donaz, nos, doas:* Q reads *dunaz, nus, duas*.

3. *triar:* Q reads *triare. meilors:* the "s" is not grammatical but accommodates the rhyme scheme.

4. *consilhaz:* Q reads *consilaz. second:* Q reads *secundu. vostr'escienz:* Q reads *vostra scienç*.

5. *conoscenza:* Q reads *conoscença*.

6. *agenza:* Q reads *agença*.

7. *que:* Q reads *qui*. *bos:* Q reads *bons*.

8. *par:* Q reads *pare*.

9. *'nsenghamenz:* Q reads *nsenghamerç*.

10. *frescas:* Q reads *frezas*. *colors:* Q reads *colurs*.

11. *conosc, valors:* Q reads *conusc, valurs*.

12. *sobre tottas:* Q reads *subre tuttas. autras:* Q reads *atras*.

13. *qu'ie.us:* Q reads *quius*. *far:* Q reads *fare*.

14–16, 21–24. Lines 14–16 appear to have a religious meaning, but the key phrases in lines 21 and 24 are obscure. An appropriate reading depends on the interpretation of *illumbra de ghirenza* (which may or may not refer to the shelter of convent life) and *al departir,* which might indicate a temporary separation of friends, the moment of taking holy orders, or even death.

15. *filh:* Q reads *fil*.

16. *pulsela qui l'epus:* Q reads *pulsela da quil spuse*.

20. *lo ventrilh:* Q reads *los ventril es. ruat e'noios:* Q reads *aruat en noios*. We give Rieger's rendering of the problematic phrase.

22. *en l'umbra:* Q reads *illumbra*. Shadow as a metaphor for protection occurs frequently in *Psalms* and elsewhere in the Bible. In Luke 1:35, Gabriel tells Mary that the power of God will "overshadow" her at the conception of Jesus: "et virtus Altissimi obumbrabit tibi" (Our thanks to Dan O' Sullivan for this reference).

23. *lo:* Q reads *los*.

24. *vos:* Q reads *vus*.

The poem may have been preserved in a collection of anonymous *coblas esparsas,* although it does not fit the type completely. Many *coblas esparsas* were composed merely for a quick laugh or as a flash of wit. Here the two women appear to be speaking at cross purposes, making a coherent interpretation difficult. Bogin, followed by Dronke, changes the order of the first and second stanzas, thereby dividing the playful from the serious voice. She also reads the work as a conversation between three women, Carenza and the two sisters, Alais and Yselda (see Bogin 144–45, Dronke, *Women Writers* 101–

02, and Bec, who objects to Bogin's reading in "Enfants" 24–25). Anderson interprets the poem as a satire of *Midons* who would choose the convent for vanity's sake. In her view, the names, representing the three estates of women (the virgin Carenza, the noble Isolda and the peasant Alaisina) together denote *Midons* as "Everywoman" (55–64). Bec also offers a unified interpretation in which Carenza recommends marriage to an educated man, a cleric who will appreciate her virginity and produce a glorious son (Bec, "Enfants" 21–30). Other critics have attempted to explain the disparate elements of the *tenso* by interpreting them from the perspective of Cathar teachings (Nelli 233). Rieger underscores the traditional elements of this debate poem: the question of whether it is better to marry or retire to a convent and the standard formulas of praise offered by both women. In this poem, however, Alaisina Iselda will not choose between marriage or the convent: she wants what she views as the best of both possibilities. Intertextual allusions connect this *tenso* to the corpus of Arnaut de Maruelh, a troubadour active in Southern French courts in the late twelfth and early thirteenth century, including the court of Azalais of Toulouse, daughter of Count Raymond V of Toulouse and wife of the Viscount of Béziers, Roger II Trencavel. See Rieger 158–65.

28. Anonymous, "No puesc mudar no digua mon vejaire"

PC 404.5

a10' b10 a10' b8 a10' b8 c10 c10 d10' d10'

4 *coblas unissonans*

The *sirventes* is found only in C154.

Previous editors include Raynouard (1820), Suchier (1873), Kjellman (1922), de Riquer (1975), Perkal-Balinsky (1987), Rieger (1991).

The following notes are based on our reading of C and Rieger 706–09, unless otherwise indicated.

17–18. Each line is missing two syllables but the reading found in the manuscript is coherent.

24. The first half of the line is incomprehensible and we do not find any satisfactory emendation.

26. *ho orador:* C reads *ho denant orador* and is hypermetric.

29. *gran:* C reads *grans;* Kjellman emended the text.

36. *Damnidieu:* C reads *damidieu*.

39. *onransa:* C reads *razonansa* which makes the verse hypermetric. The emendation was originally made by Suchier.

The poet criticizes not only the misogynist troubadours of "old, and specifically the moralist Marcabru (ca. 1130–1149), but also the poets' public, which could so easily be seduced into believing what had the mere appearance *(semblansa)* of truth, but was patently false.

Raimon Jordan, to whom the *sirventes* is attributed in C, was a troubadour active in the last quarter of the twelfth century. He is associated in the lore of the *vidas* with Helis de Monfort, sister of Maria de Ventadorn, trobairitz and patroness of troubadours. According to Rieger, it is to the circle of Maria that we must turn to identify our author, although at present she remains anonymous. See Rieger 709–13.

29. Anonymous, "Ab greu cossire et ab greu marrimen"

PC 371.1

a11 a11 a11 a11 b6 b6 b6 c6' c6' d6 d6 regular internal rhyme in I. 1–4.)

6 *coblas singulars*

This *sirventesca* is found only in R66 where it is attributed to P.Base. In this manuscript, "P." is the normal abbreviation for "Peire" (Rieger 694). There are musical staffs without melodic notation. Chambers sees *sirventesca* as an "author's humorous deformation" of *sirventes,* but the term is rarely attested (Introduction 222).

The work had been edited by Raynouard (1820), Milá y Fontanals (1861), Balaguer (1879), Appel (1890), Rieger (1991).

The following notes are based on our reading of R and Rieger 694–97. The text was originally emended by Appel; his emendations are followed by Rieger unless otherwise indicated.

4. *vestimens:* R reads *vestamens*. The emendation is in Rieger.

6. *frezatz:* R reads *frenatz* (?).

8–9. The poet rhymes *corona* and *Roma*. At this point and elsewhere in the poem the poet substitutes assonance for pure rhyme. See 34–35 *(personas—vergonhozas)* and 67–68 *(meravilha—esclavina)*.

14. *foron:* R reads *fon*. The emendation, necessary to accommodate the metrical scheme, is made by Rieger.

22. *amors:* R is unclear but it appears to read *elmors,* according to Rieger.

26. *rendador:* R reads *vendor*. Rieger emends the hypometric line.

28. *desencadenatz:* R reads *descadenatz,* making the line a syllable short. Rieger emends the word.

30–31. Dress is not merely a question of vanity; as these lines indicate, it is a symbol of rank as well.

31. *vergonhozas:* R reads *vergonahozas*. Rieger makes the emendation.

33. *franc:* R reads *francx*.

36. *un:* R reads *.I.*

39. *son:* R reads *so*.

43. *li autre reglar:* R reads *li autre iogl*. *reglar* and is hypermetric.

48. *nostre marit:* R reads *nostres maritz*.

47–48. These lines may allude to a political *sirventes* entitled *Ab greu cossire,* by Bernart Sicart de Marvejols. Bernart's poem protests the Treaty of Meaux, negotiated by the French Queen Blanche of Castille and Count Raymond VII of Toulouse. The treaty, signed in 1229, signalled the end of political autonomy in the South. The specific reference is supported by the similarity in meter and rhyme of the first stanza of our work and Bernart's *Ab greu cos sire*. Bernart, and our poet in turn, borrowed the metrical structure and presumably the tune from a well-known *canso* to ensure the rapid diffusion of his work (Rieger, 699).

49–51. The lines are missing in R. There is no break in the text to indicate that the scribe was aware of the omission.

58. *negra:* R reads *nega*.

62. The line is missing in R.

63. *maravilha:* R reads *maralhas*.

64. Rieger (697) cites FEW (XX, 46a): "a fur cloak of Slavic origin, adopted by pilgrims." The nugget of the poet's witticism remains unclear. She could be suggesting that she'll need to cover her unadorned clothes with fur, one luxury material that is still legal; or she could be saying that, since she's been stripped of her gold and silver adornments, she may as well go all the way and become a brown-cloaked (Slav-like? slave-like?) pilgrim.

The poem protests a sumptuary law that restricted lavish dress. Such laws, imposed for reasons of puritanical piety or as an economic measure, were associated with the Northern French royal household and the mendicant orders that supported and were supported by the French crusading army in Occitania in the first decades of the thirteenth century. It is very likely that this work was composed at the same time and in the same milieu as that of Bernart Sicart de Marvejols (see note on ll. 51–52). Rieger suggests that the author was a noblewoman (the only women with the right to dress as they pleased), someone who could approach King James I of Aragon. The offensive law was enacted, according to the poet, while James was absent from the court, perhaps during his military campaign in Mallorca in 1230. See Rieger 698–703.

30. Gormonda de Monpeslier, "Greu m'es a durar"

PC 177.1

a5 b6' a5 b6' a5 b6' c5 c5 c5 b6' c5 (in C)

20 *coblas singulars*

The *sirventes* is preserved in C374 and R101.

The extant work may be a fragment. We presume that Gormonda's original *sirventes* responded to all twenty-three stanzas of "D'un sirventes far," Guilhem de Figueira's virulent attack against the Roman church. Guilhem de Figueira probably wrote his *sirventes* in 1228; Gormonda's response certainly predated the April 1229 surrender of Toulouse by Count Raymond VII to the armies of French lords. This edition is based on C after Rieger. Although C is marred by the removal of miniatures, it is more generally correct than R.

Previous editions include Raynouard (1816–21), Mahn (1846–53), Levy (1880), de Bartholomaeis (1931), Véran (1946), Perkal-Balinsky (1987), Rieger (1987), Städtler (1989, 1990).

Städtler's translation and analysis were extremely helpful for the preparation of the English version of this poem.

The following notes are based on our reading of C and Rieger 722–24. The emendations are Levy's and are adopted by Rieger unless specified.

11. *e:* C reads *en*.

21. *que en:* C reads *quen,* making the line a syllable short.

24. *pana:* C reads *plana*.

37. *carn:* C reads *carns*.

43. C reads *no seran de la gran trossa,* a hypermetric line. We accept Rieger's emendation because *tradossa* is supported by Gormonda's method of responding to Guilhem Figueira. Gormonda constructs her *sirventes* by keeping Guilhem's rhyme scheme and often his rhyme words, while at the same time transforming the context of

the rhyme words. Guilhem had concluded stanza IV with the accusation: "Roma, de gran tradossa/de mal vos cargatz" (27–28: Rome you encumber yourself with a great burden of evil).

44. *lurs:* C reads *luis*.

50. *Damiata:* The loss of Damietta in 1221, an Egyptian city that had previously been conquered by crusading Christians, was still an issue in Latin political polemics when Guilhem and Gormonda composed their *sirventes*. Pope Gregory IX, in his encyclical of excommuncation against Emperor Frederick II issued in October 1227, claims that Damietta was lost because God disapproved of Frederick as the secular leader of the Christians. Frederick, in a Latin encyclical, and Guilhem in his vernacular *sirventes,* reject the charge. See J.-L.A.Huillard-Bréholles *Historia diplomatica Friderici Secundi* (Paris: Plon, 1852–1861), Vol. III, 23–30, 37–48.

65. Gormonda is answering Guilhem's charge that the Roman church is responsible for the death of the French King Louis VIII, which occurred in 1226 at Montpensier following the successful siege of Avignon. She claims that Louis's death *en pansa* (in the paunch/in Montpensier) had previously been foretold by the wizard Merlin. Städtler's article provides an excellent overview of the relationship between the two *sirventes,* as well as a detailed discussion of the historical events mentioned in both works (Städtler, "The *Sirventes*" 129–55).

69. *heretics:* C reads *heretiers.*

72. *va se.n:* C reads *vay en*. Rieger emends the text to agree with R.

74–77. Gormonda does not counter every charge that Guilhem makes: most significant is her failure to answer his repeated accusation of clerical avarice. Gormonda's sole attempt to respond to this charge may be this refer-ence to the lowering of a road toll at Avignon.

93. *esquern:* C reads *estern* but again the rhyme word is probably determined by the opening of Figueira's ninth stanza, "Roma, be.is decern/lo mals c'om vos deu dire, /quar faitz per esquern/dels crestians martire" (57–58: Rome, the ill that men must speak of you is self-evident, because you martyr Christians out of derision).

97. Rieger reconstructs the line based on R.

100. *lo:* C reads *los*. In stanzas X–XIV, Gormonda dismisses Guilhem's encouragement of Count Raymond VII and the people of Toulouse. The Toulousans were fighting to preserve their autonomy. At the same time, they tended to be tolerant of heretical sects. Thus, the French military action against Toulouse took the form of a crusade, and French soldiers were granted the privileges of a crusading army by the Roman Church. Gormonda also hails the excommunication of Emperor Frederick II by Pope Gregory.

106. *prezans:* C reads *plezans*. Figueira concludes stanza X with the warning: "Mais si.l coms presans/viu ancar dos ans, /Fransa n'er dolorosa/dels vostres engans" (68–70: But if the excellent count lives another two years, France will regret your deceitful ways). There is a problem with the order of Gormonda's verses in C, resolved by Rieger's reversal of 106 and 107.

107. *enans:* C reads *ni ans*.

114. *malaventura:* C reads *malavenira*.

127. *no s'amorsa:* C reads *nos samorsa*.

130. The line has been lost in both manuscripts.

152. *crezo.ls:* C reads *cre als*.
168. *crematz:* C reads *cremat*.
169. *per:* C reads *que*. The emendation from R is in Städtler and Rieger.
176. *cabals:* C reads *cabal*.
179–180. The lines are missing in C and reconstructed on the basis of R.
189. *onta:* C reads *anta*.
192. *fol:* C reads *fols*.
193. *no s'afronta:* C reads *nossa fronta*.
200–209. A miniature has been cut from the folio in C, damaging the stanza. Levy's reconstruction is based on R.
202. *no s'adona:* C reads *nossa dona*.
210. Gormonda's reference to God's pardon of *la Magdalena* in stanza XX may refer, as Städtler suggests (150), to one of the most notorious events of the Albigensian crusade: the massacre of the citizenry of Béziers by the crusaders, which took place on the feast of Mary Magdalene in 1209.
220. *hereties:* C reads *heretiers*.

The power of a *sirventes* like this one can be apprehended when we consider that in 1274, almost a half century after the surrender of Toulouse, a man was accused before the Inquisition tribunal at Toulouse for possessing a manuscript that contained Guilhem's *sirventes*. Although he denied the charge, he could recite by heart the opening stanzas of the anticlerical work (see Aurell 226–27). Gormonda's *sirventes* is the most explicit expression in this anthology of the political and spiritual crisis in Occitania in the first decades of the thirteenth century, the drama that signaled the end of the sophisticated, prosperous society of cities and courts that had sustained troubadour culture. In the extant troubadour corpus it is rare to find any *sirventes,* especially overtly political ones, composed by women. It is surely significant that Gormonda's *sirventes* and "Ab greu cossire et ab greu marrimen" (no. 29) are only preserved in C and R, two late manuscripts copied at Toulouse and Narbonne, where a spirit of regional pride favored inclusion of pieces neglected or censured elsewhere.

Städtler proposes that Gormonda was associated with a Dominican religious community, an order founded in 1216 to combat heresy ("The *Sirventes*" 152).

31. Anonymous, "Ab lo cor trist environat d'esmay"

PC 461.2

a10 b10 a10 b10 c10' d10 c10' d10

5 *coblas singulars* and a *tornada*

The text is preserved anonymously in manuscript a167 (a fragment that ends in the middle of line 22) and "G"5.

Previous editors include Torres Amat (1836), Stengel (1877), Serra-Baldó (1932), Marfany (1966), Vidal Alcover (1982), Rieger (1991).

The following notes are based on our reading of a (ll. 1–22), "G" (ll. 22–44), and Rieger 664–74. The emendations are Vidal Alcover's, unless otherwise indicated.

1. *lo* is missing in manuscript a. Stengel first made the emendation, fol-lowed by Rieger, based on "G".

2. *mos uells:* a reads *mons uulls*. The correction is in Rieger.

3. *lassa:* manuscript a reads *lasse*.

4. *sos conssells:* manuscript a reads *sonz coussells*. Stengel and Rieger make the corrections.

5. *amar:* manuscript a reads *aymar*. The rhyme words of lines 5, 7, 13, 15, 21 end in *e* in the manuscript and have been emended.

6. *d'eres anant:* manuscript a reads *de arc navant,* "G" reads *de res anant*.

9. *captenimen:* manuscript a reads *capteniment*. As usual, the rhyme has been regularized.

10. *desesperat:* manuscript a reads *desesperatz,* which Rieger emended.

11. *semblan:* manuscript a reads *semblans*. Rieger emends the text following "G".

13. *esperansa:* manuscript a reads *esperance*. The rhyme has been regularized in 13 and 15.

15. *amistansa:* manuscript a reads *amistance*.

16. *joi:* manuscript a reads *joie*.

17. *pogues:* manuscript a reads *polgres*. Chabaneau ("Die beiden" 139) and Rieger emend the text.

19. *mos:* manuscript a reads *mons. encara m'an retrat:* manuscript a simply reads *sequer*. The emendation is made on the basis of "G" which reads *encara ma retat*.

20. *visc:* manuscript a reads *vist*.

22. *vengua:* a reads *gengua*. Manuscript a breaks off with the words *gengua de faitz*. The Catalan origin of "G" is evident from numerous graphemes found in the text from this point on.

27. *ai:* "G" reads *ab* but the clause had no verb, *eneug:* "G" reads *amug*.

29. *son:* "G" reads *sera*. Rieger emends the hypermetric text.

30. *gent:* "G" reads *gmt*.

31. *e.l:* "G" reads *e al.* Rieger makes the emendation.

33. *que m'es:* "G" reads *quax* but the line is missing a syllable.

35. *trobar:* "G" reads *trobas*. The emendation is in Rieger. *dejus:* In "G,"

the scribe repeated *aytal,* which does not fit the rhyme scheme, in lines 35 and 36. Vidal Alcover proposed the emendation (Rieger 668).

36. *gay:* "G" reads *gray*.

37. *complida:* "G" reads *complit*. The text is emended to fit the rhyme scheme.

38. *estat:* "G" reads *stat*. The line is hypometric.

40. *amava:* "G" reads *amave*.

43. *s'aferra:* "G" reads *safferre* and is emended because of the rhyme.

This *planh* contains the stardard elements of the genre, and Rieger suggests that it dates from the mid-thirteenth century in Provence (668–74).

32. Azalais d'Altier, "Tanz salutz e tantas amors"

PC 42a

This *salut d'amor,* or love poem in epistolary form, is in rhymed octosyllabic couplets. It is found in V149. Large portions of this text are illegible and we have relied extensively on Crescini's edition.

Previous editors include Crescini (1890), Portal (1898), Perkal-Balinsky (1987), Poe (1990), Rieger (1991).

The following notes are based on our reading of V and Rieger 681–84. All emendations are by Crescini unless otherwise noted.

1. *Tanz:* V read *anz*. A space is left for the initial.

3. *finas:* V reads *fin*.

6. *vos:* V reads *quos*.

7. *a vos:* V reads *vos*. The text is hypometric.

9. *dire:* V reads *dir*. The hypometric text was emended to accommodate the rhyme scheme.

12. *en:* V reads *et*. *escrich:* Q reads *esrich*.

21. *volentiera:* V reads *volentira*.

22. *priguiera:* V reads *priguira*.

23. *ez:* V reads *etz*. The emendation is by Poe.

29. *tristz:* V reads *tristez*. *Marritz:* V reads *mariz* (?).

31. *dis:* V reads *dixis* (?). The microfilm is almost illegible.

34. *disses:* V reads *diesses*.

36–37. V contains a lacuna in the text, identified by Crescini, but not indicated in the manuscript. It reads *fazes vas vos…ameus obezeis.* Rieger's emendation reads: "fazes vas vos [nuilla falhida,/mais qe vos] am'e us obezis" (commits no offense against you except that he loves and obeys you).

40. *n'ai esmais:* C reads *naia mais*. While it is possible to construe the meaning of the manuscript reading (Rieger 682), Crescini's emendation, followed by Poe, significantly strengthens the passage.

44. *occaisos:* V reads *occaisons*.

49. *q'eu sai ez elh:* V reads *qeu sai zelh*.

52. *los:* V reads *lo*.

54. *uchaisonada:* V reads *uchaisoda*.

55–68. The poet refers to the faithless Briseida, who betrays Troilus for Diomedes, the son of Tideus. According to Poe, allusions to Breseida are not found elsewhere in Occitan literature; Azalais does so by alluding specifically to Benoît de Sainte Maure's *Roman de Troie* ("Another" 321).

60. *etz:* V reads *est*.

66. *sens:* V reads *senes,* making the line hypermetric.

69. *autra:* V reads *atra*.

70. *eu:* V reads *en*.

73. *E s'el:* V reads *set*. The initial is missing.

76. *qez eu:* V reads *qeu* and the line is a syllable short.

77. *deu:* V reads *den*.

78. *avia:* V reads *ama*.

83. *a agut:* V reads *agut* and is hypometric.

97. *oimais:* V reads *omais* and Rieger emends it.

98–99. The lines suggest that Clara is the name of this poem's recipient, quite probably Clara d'Anduza (see no. 9).

Azalais d'Altier, an early thirteenth-century trobairitz, identifies herself in line six of the *salut* and her addressee, Clara (d'Anduza?), in line 98. Azalais is also mentioned in

the tornada of "Anc mais non vi temps ni sazo" by Uc de Saint Circ (PC 457.4). Poe points out the intertextual allusions between the *salut* and Clara's "En greu esmai et en greu pessamen" (no. 9), which may have been written as a response to the accusations made by Azalais in the *salut* ("Another" 322–29).

33. Anonymous, "Coindeta sui, si cum n'ai greu cossire"

PC 461.69

I. b10' b10' *respos* (refrain)

a10' a10' a10' b10'

II–V. a10' a10' a10' b10'

Part of the refrain is repeated after the first two lines and either a part or the full refrain is repeated at the end of each stanza (Chambers, *Introduction* 226).

4 *coblas doblas* plus one *cobla*

The *balada,* intended to accompany a dance, is preserved in Q5. Raynouard also lists a Riccardiana manuscript and Bartch lists N as sources.

Previous editions include Raynouard (1816–1821), Bartsch (1875), Appel (1894), Véran (1946), Perkal-Balinsky (1987).

The following notes are based on our reading of Q. The emendations are from Raynouard.

4, 6. *coindeta:* Q reads *condeta*.

5. *ioveneta:* Q reads *iueneta*.

7. *aver:* Q reads *ave*.

17. *acordada:* here, as in Lombarda's *tenso,* the verb's etymology evokes music and harmony, which enriches the more immediate reference to the singer's state of mind.

22. *plang:* Q reads *plaiger*.

24. *coindeta:* Q reads *coideda*.

27. *coindeta sui:* Q reads *coineda*.

35. *li*: Q reads *le*.

36. *que:* Q reads *qu*.

There are no clues to the identity of the poet.

34. Anonymous, "En un vergier sotz fuella d' albespi"

PC 461.113

a10 a10 a10 b10; b is a refrain

6 *coblas unissonans*

This *alba* is only found in C383.

The *alba* is a thematically defined genre that occurs in both sacred and secular modes. The sacred *alba* has been associated with Matins, when God is beseeched to protect unsuspecting souls from the dangers of the final hours of the night (Simonelli, *Lirica* 177–207). The profane *alba* presents a mirror image: it is a song of celebration and resistance, but the lover rejoices in the pleasures afforded by darkness and curses dawn and the *gilos* who seek to thwart lovers' joy. The meter of the stanzas (decasyllabics with

a caesura after the fourth syllable) is the same as that of "Reis glorios, verais lums e clartatz" ("King of Glory, true light and brightness" [Sharman 365, 367]) by Giraut de Bornelh, the oldest extant *alba* in the Occitan tradition.

The work has been previously edited by Raynouard (1816–1821), Bartsch (1875), Appel (1895), Véran (1946), de Riquer (1975), Perkal-Balinsky (1987).

The following notes are based on our reading of C.

1. *albespi,* hawthorn, etymologically "white spine." This shrub lends its color and thorniness to a series of eroticized scenes in Romance literature from the *albespi* of the "first" troubadour, Guilhem IX, "La nostr'amor va enaissi/com la brancha de l'albespi" (Our love is just like the branches of the hawthorn [Pasero 251]), to the *aubépines* of Proust's *A la recherche du temps perdu.*

17. The line is hypermetric.

It is not possible to associate this anonymous *alba* with a particular milieu or poet, since its basic elements—the orchard, spring flowers and birdsong, the watchman and his pipes, and the parting of lovers—are standard to the genre.

35. Anonymous, "Dieus sal la terra e.l pais"

PC 461.81

a8 b8 b8 c8 c8 d8 d8 c8

1 *cobla*

The text is preserved only in H 45 where it is embellished with a miniature.

Previous editors include Gauchat/Kehrli (1891), Kolsen (1917), Zufferey (1989), Städtler (1990), Rieger (1991).

The following notes are based on our reading of H and Rieger 652–54. Kolsen's emendations are adopted except where indicated.

1. *pais:* H reads *pa*.

2. *vostre cors:* H reads *on vos es*. Literally the line means, as emended, "where your body/heart/self is [from *ser*] or remains [from *estar*]." Here as in lines 3 and 5, *cors,* grammatically, may be heart, body, or self. Paden ("Of *cors*") and others have shown how troubadours use this ambiguity to confuse and collapse physical and psychological meanings. Here, however, the trobairitz is at pains to emphasize the distinction between heart and body, which makes the homophony all the more ironic: her heart is *lai,* <u>there</u> (lines 3 and 5) where her lover is, while her body is *sai,* <u>here</u> (lines 4 and 6) where she lives with her *poderos, enveios* husband.

5. *cors:* H reads *cor*. The emendation is by Rieger.

8. We follow Zufferey ("Toward a Delimitation" 38) in our interpretation of the line.

Inclusion of this text in the final folios of H suggests that it was composed in the late twelfth century or possibly the early thirteenth.

36. Tibors de Sarenom, "Bels dous amics, ben vos puosc en ver dir"

PC 440.1

a10 a10 b10 b10 c10 c10 d10 d10

a fragment

The partial *cobla* is found in H45 where it is accompanied by a miniature and a *vida* that identify the poet. The scribe has left enough blank space after the verse for a second *cobla*.

The text has been edited by Barbieri (ca. 1574), Rochegude (1819), Raynouard (1820), Mahn (1846–1853), Chabaneau (1885), Schultz-Gora (1888), Véran (1946), Boutière (1973), Bogin (1976), Dronke (1984), Perkal-Balinsky (1987), Rieger (1991).

The following notes are based on our reading of H and Rieger 642–44.

3. As Rieger remarks, the line is almost illegible. She accepts Barbieri's reading. Barbieri had an unbound manuscript which was apparently very close to H but is no longer extant, *aman:* H reads *amans,* which was emended by Raynouard.

4. *no:* the word is missing in H and the line is a syllable short. Rieger and all previous editors make the emendation.

6. *pentes:* H reads *pentis*. The emendation, necessary for the rhyme, is made by Rieger, following Thomas (409).

7. *n'anes:* H reads *naves* and the emendation accords with Barbieri's reading.

8. Barbieri's text ends with this verse.

9. H ends with this verse.

This fragment may be the oldest extant work in the trobairitz corpus. Although Tibor's *vida* implies that she lived in the thirteenth century, historical research points to the second half of the twelfth century, since she was probably the sister of Raimbaut d'Aurenga. See the Introduction for further details and Rieger 644–51.

Pronunciation Guide

The establishment of the pronunciation is problematic for a variety of reasons. Medieval Occitanic phonemes show geographic and chronological variation (See Note on the Texts). Scribes deployed an array of graphemes to represent the phonemes of Medieval Occitan and reveal varying degrees of interest in the accuracy of that representation. A single grapheme records several different phonemes and vice versa. This guide is intended to help students associate sounds with the graphemes found in the manuscripts and contained in this anthology. I have borrowed the general outline and many exampes from Di Girolamo and Lee 29–43.

Grapheme	Occitan Example	English
vowels[1]		
a[2]	cap, portar	fat
e (open)[2]	novel, cel	cell
e (closed)	aver, pena	take
i, y	auzir, amic, ydola	feet
o (open)[2]	cor, dol, ome	uh, but
o (closed)	amor, gola	oh
ou	mou	boo
u[3]	nulla, una	lune (French)
Diphthongs (Stressed 1st vowel)		
ai, ay	fait, trobairitz, hueimais	
au	pauc, suáu[4]	Claudia (Italian)
eu	breu, beure, miéu,[4] iéu	
ei, ey[5]	rei, dreyt, eysamen	
iu	riu, escriure, catiu	
oi, oy[5]	joi, conois, ploia	
(Stressed second vowel)		
ie, ye	liéi,[4] Diéu, primier	
ue, uo	fuelha, fuolha, huoill, orguoill, nuéit,[4] nuóit	
Consonants		

b	bel, abat, doble[6]	but
b (final)	ab	cap
c(a, o, u), ch, q, qu, k & final g	car, qar, quar, ki, charcer, amics long	car
c(i, e, y), ç, cz & final ç, s, z, tz, ts	cen, merce, ço, czo mielç, braz, platz, plas, fassats	cats
ç, s, invervocalic z	pausa, plazer, conoscença	rose
ch & final g, h	chan, chevalier, dreicha, gaug tug, tuch, tuh	child
d	don, drech, vida, mordre[6]	dot
f, ph	flor, phizica[6]	flower
g, gu	gaug, guizardon, ongla, egau	go
g(e, i, y), i(a, o, u), j(a, o, u), gg, tg, ti	girar, argen, ioc, joc, iazer, jazer camjat, paratge, coratie	judge
j	drejt, prejar, plaja	yellow

Grapheme	Occitan Example	English
1	luoc, beleza	look
Ih, il, ill, ll, li	fuelha, volh, voil, mieillx, conseill, filha, filia, filla	yellow
m	mal, amor, ferm	mum
n	nou, finamen, renvier, chan	no
nh, ign, ingn, n	senhor, seignor, senor, reingna	canyon
P	poinh, provensal, emperador, cap[6]	pop
r, rr	riba, cuer, murs, muralh, terra	pero (Spanish)
s, ss	sap, festa, cosselh, obediensa	sew
v	vers, vezer, cavallier	voice

(written as *u* in manuscripts)

Notes

1. The following indications concern tonic or accented vowels. Unaccented vowels resemble the unaccented vowels of Italy or Spain today. Final vowels are pronounced. Accents tend to fall on the same syllable as in the Late Latin from which the Occitan is derived.
2. *a* probably closed in a pre-nasal position *(enfan)* as in the English word 'hand.' Similarly, in the prenasal position, open *e (ben)* and open *o (bon)* also probably closed.
3. Evidence is scarce concerning the era in which the generalized palatalization of *u* occured.
4. The stressed vowel is not displaced when the diphthong combines with another vowel to form a triphthong.
5. There is no distinction between the open and closed *e* and *o* in a diphthong.
6. *b, p, d, f, t* differ from English because they are unaspirated.

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